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THE LOUVRE: All the Paintings

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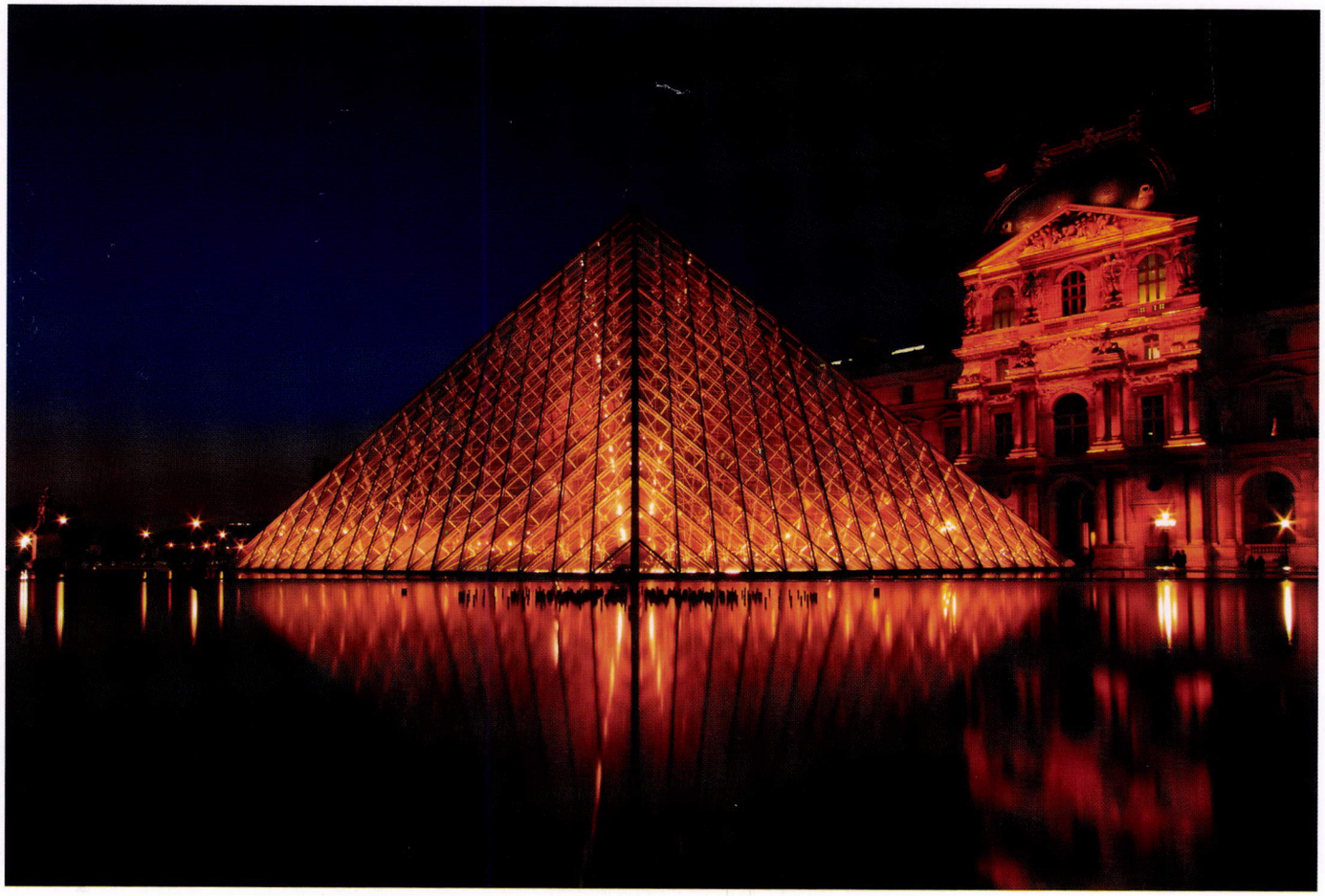

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Preface

It is hardly necessary to explain here—or to justify—how essential it is for museums to publish the works housed within their walls offering a view of the treasures they are responsible for to the highest possible number of people. Nearly from the time of their inception, art museums have held fast to a basic objective, one established along with the equally fundamental task of curatorship: to facilitate public access to their collections "for the purposes of study, education, and delectation," as the members of International Council of Museums wrote in their now canonical definition of what a museum should be.

As Vincent Pomarède points out in his introduction to this volume, from very early on in the history of the art museum, various sorts of printed materials have been used as tools to promote public collections. Foremost among them is the museum guide, but not to be forgotten are summary catalogs, catalogues raisonnés, and, finally, the "beau livre," or illustrated book. In its own way, each addresses a discrete yet complementary audience. As the great historian of British art Francis Haskell wrote so eloquently in 1987, "we are so accustomed to the presence of magnificently illustrated art books...that we have come to consider their existence as an established fact inherent to our culture."

We cannot, however, overlook the existence of yet another genre of publication, one quite different from the abovementioned, tried-and-true formats that have been in use since the nineteenth century: the catalog of works on view in the galleries. (As far as the Louvre is concerned, "our" Atlas database has, thanks to the Internet, ensured access to such a catalog in near perpetuity.) Beginning in 1846, Frédéric Villot, one of the earliest and most esteemed stewards of the Louvre's Department of Paintings, published the first *Notice des Tableaux Exposés dans les Galeries du Musée National du Louvre* (*Notes on Paintings Exhibited in the Galleries of the Musée National du Louvre*). The purpose of this new type of catalog was simple: it aspired to combine education with ease of use and aimed to present to the public (albeit without any accompanying photographic reproductions) basic information about the paintings on display in the museum's galleries—title, artist, date of execution, medium and technique, circumstances of acquisition, etc. Clearly, such a comprehensive type publication must set out to ascertain the innumerable origins and histories of the various types of artworks conserved within a given museum, not only those that appear on a permanent basis, but also those that are, on occasion, placed on temporary display.

The present publication brings to fruition an initiative spearheaded by the Black Dog & Leventhal Publishers, which the Musée du Louvre, prompted by the intuition and conviction of Violaine Bouvet-Lanselle, director of museum publications, embraced without hesitation. It makes direct reference to Villot's original project and eagerly takes up the overarching mission of allowing audiences throughout the world to experience and admire all of the paintings displayed in our galleries. Thus, the nearly 3,000 paintings exhibited at the Louvre are reproduced here in full color together with their catalog information. Additionally, more than four hundred of these works are accompanied by original, scholarly, and succinct descriptions.

With confidence and enthusiasm, Vincent Pomarède, director of the Department of Paintings, chose to personally oversee this publication, composing the texts that introduce the various schools of painting. In

each essay, he sheds light on the particularities and significance of each school and, in the process, outlines plausible acquisitions policy for the years ahead.

Appearing first in the United States as an English-language volume (2011), and then in France (2012), this book will appear in other languages, in any country that wishes to have it. It is our hope that it will become an archetype of contemporary art publications, destined not only to be translated into many languages but also to be communicated via many types of media, be they print or digital. Through this volume, conceived "as a book and not as an assemblage of illustrations of the same nature," all people—from scholars to tourists, art professionals to students, the "learned" to the "unknowing" (to paraphrase the French philosopher Denis Diderot)—will be able to reflect upon and preserve in their memory the paintings of the Musée du Louvre.

—*Henri Loyrette*
President and General Director, Musée du Louvre

Introduction

"Everyone Has the Right to Enjoy It": The Collection of Paintings at the Musée du Louvre[1]

—JEAN-MARIE ROLAND DE LA PATIÈRE

Upon its invention in the nineteenth century, color photography was met with a barrage of despondent and reactionary voices that predicted the subsequent demise of painting—landscape painting and portraiture in particular. Many years later, in the 1950s, the same voices, or perhaps those of their descendants, heralded the imminent decline of the art museum on account of the increasing popularity of art books, whose reproductions were of excellent quality and entirely in color. It is only logical that, in light of this consistent attitude of nervousness toward new modes of disseminating images, the explosion of the Internet ten years ago would witness the appearance of a new generation of Cassandras predicting that the development of the Web would all at once bring about the end of art, the definitive extinction of painting, the disappearance of books, and even the closure of museums, which would no doubt be abandoned in favor of computer screens.

Obviously, none of these somber prognostications came true; rather, artistic creation has persevered in the face of these various cultural and social phenomena, going so far as to appropriate new media to create entirely original modes of expression. Moreover, museums have never before experienced a period of such strong attendance. One has only to look at the recent figures at the Musée du Louvre to corroborate this: the number of visitors to the museum has nearly doubled in the past fifteen years, surpassing a previously unimaginable threshold of 8,500,000 visitors per year. Thus, the reproduction has not killed the original, nor has the virtual world annihilated the relationship to the real or the materiality of works of art—in fact, quite the opposite is true.

[1] Jean-Marie Roland de la Patière, called Roland (1734–1793), "Letter to the Museums Commission, Paris, on the 25th of December in the first year of the Republic," published in *Jean-Baptiste-Pierre Le Brun: Reflections on the National Museum* (Paris, 1992), p. 31.

When conceived intelligently, employed advisedly, and distributed pertinently and with care, photographic reproductions, art books, and now the Internet and digital media have each in their own way "served," in the noblest sense of the word, artistic creation and the mission of the art museum, helping to multiply access—nearly ad infinitum—to information both simple and complex: the location of a work of art, museum hours of operation so that one may go and see it, biographical information on its artists,;additional information regarding its history and context—the list goes on. Today, art books, photographic reproductions, and the Internet have become indispensable tools of culture and learning for everyone, from everyday visitors planning their trips or reliving memorable moments from trips already taken, to teachers organizing on-site lessons in the galleries to seasoned art historians seeking out pointed information, to art history students who want to learn about the great artistic movements. Similarly, people in places like Japan and India who might never have the opportunity to travel to France can see and study the masterpieces of the great European museums through art books and museum websites, in much the same way that a European who might never make it to Asia can discover the art of the Gupta Empire or the temples of Kyoto thanks to these same forms of printed and digital media.

In this spirit, this publication, which endeavors to present and comment on the nearly 3,000 paintings that adorn the walls of the Musée du Louvre, will neither impede nor disrupt an actual visit to the painting galleries. On the contrary, it represents an exceptional if not entirely unique initiative to make available to the public photographic reproductions of all the paintings that one might see during a visit to the museum (taking into account, of course, the periodic absences of certain works as a result of temporary exhibitions and conservation work). In addition, this project assuredly and enthusiastically embraces the same mission that has preoccupied the keepers of the Louvre's collection of paintings for generations: to make these works, which in their quality and quantity are sufficiently exceptional to stand as an exemplar, visible and comprehensible to as broad an audience as possible, thus privileging "the study, education, and delectation" of all visitors—a now canonical definition of the aims of any museum.

The idea of enabling public access to the national collection of paintings is in fact an old one, for the assembling and exhibition of our national collection was a foremost preoccupation for many of the French kings. One measure of note in this arena was François I's decision to assemble at the heart of his palace at Fontainebleau, in his *appartement des bains* and the so-called *pavillon des peintures*, his personal collection of paintings, which was composed almost entirely of Italian pictures and which already included the now mythic *Mona Lisa*. Also worth recalling were Louis XIV's efforts to install at Versailles, first in a double salon then in the Petite Galerie (whose decorative scheme was designed by Pierre Mignard),[2] a signature selection of his own impressive holdings—the nucleus of the current collection of the Musée du Louvre—which at the time of the death of the "Sun King" comprised more than 2,500 paintings.

The philosophical, political, and social ambitions of the Enlightenment would transcend the noble but somewhat limited intentions of the French monarchs, who sought primarily to foster the education and formation of artists by granting only them access to their collections, at that time still considered to be the "personal property" of the sovereign. It was to restore this imbalance that, in 1750, the galleries of the Luxembourg Palace in Paris were opened to the public, allowing both amateurs and artists alike to discover not only Rubens's impressive series of paintings in the Medici Gallery but also a selection of 110 works by many artists of the French school, including important paintings by Nicolas Poussin, Claude Lorrain, Sébastien Bourdon, Eustache Le Sueur, Hyacinthe Rigaud, Pierre Mignard, and François Le Moyne.

[2] After 1692, spaces adjacent to the Petite Galerie were enlisted so that an even larger space at Versailles would be dedicated to the presentation of the royal collection. The ensemble of paintings steadily took over both the Salon Ovale and the so-called Cabinet des Coquilles (Shell Room).

The concept of a national "museum"—that is, a collection that no longer belonged solely to the king, but rather, on account of its patrimonial importance, became the property of the entire nation—would steadily take hold throughout the eighteenth century. Taking on an important role in this endeavor was Charles Claude de Flahaut, comte d'Angiviller (1730–1809), a key player in the early history of the Musée du Louvre. As the king's buildings director, this keen-eyed and sophisticated cultural ambassador had envisioned assembling all the masterpieces of the royal collection of paintings in the Grande Galerie of the Louvre, a space intended to be opened to the public. Unfortunately, he never succeeded in accomplishing his "great task," as he was forced to flee to Denmark following the fall of the monarchy. But his early initiatives, though ultimately abortive, would issue a similarly minded call to action to the first Revolutionary governments as soon as they rose to power. Indeed, beginning in 1793, it was the aura of patriotic enthusiasm spurred by the French Revolution that led to the creation of the "Muséum Central des Arts"—the future Musée du Louvre—whose founders regarded it as more than simply a place of study; rather, its foremost vocation was to be "a flowerbed enameled in the most brilliant array of colors," a public space likely "to interest those in the know without ceasing to amuse the curious," since this museum "belongs to everyone" and "everyone has the right to enjoy it."[3]

Hyacinthe Rigaud, *Portrait of Louis XIV*, 1701

There were numerous motivations, as well as much discussion and debate, behind the creation of an institution dedicated to "enriching the nation's treasures of drawings, paintings, sculptures, and other monuments of art." First and foremost, it would offer burgeoning artists access to exceptional pictorial models, ones likely to nourish their imaginations and promote their technical studies in emulation of the greatest masters in the history of European painting. Artists thus had, from the days of its opening, the right to come to the museum and copy its masterworks, a well-founded tradition that remains active to this day. Enabling contemporary practitioners to forge a relationship with our national collection represented one of the Louvre's primary and most fervent missions, and some of the first artists to do so, among them Hubert Robert, were also involved in the management of the museum in the earliest stages of its life.

Independent of these didactic considerations—which were, of course, of fundamental importance—was a clear hope that the Muséum Central would also "stoke a passion for fine art" among a very broad general public, with the aim of "recreating art lovers"[4] and enriching the artistic awareness of our fellow citizens. The creation of the Muséum Central des Arts thus targeted not only an audience of "connoisseurs," both French and foreign, but the general public as well. Throughout the nineteenth century, the people of France would gradually come to discover the treasures of the former royal collections, which were continuously enriched by keen acquisitions carried out by the Republic, the constitutional monarchy, and the Second Empire.

[3] Jean-Marie Roland de la Patière, called Roland (1734–1793), "Letter to the Museums Commission, Paris, on the 25th of December in the first year of the Republic," published in *Jean-Baptiste-Pierre Le Brun: Reflections on the National Museum* (Paris, 1992), p. 31.

[4] "Letter from M. Roland, Minister of the Interior, to David. . . . October 17, 1792," published in Le Moniteur 14, no. 296 (October 22, 1792), p. 263.

19th Century Depiction of the Louvre Palace

It must also be noted that the revolutionaries who founded the Muséum Central des Arts had forthright political aims, for it was clear that a parallel mission of this new cultural institution was to "honor the [nascent] Republic" and to bask in the radiance of its glory, as well as to transform Paris into a "capital of the universe."[5] Throughout the nineteenth century, successive administrations did not shy away from the early example set by the founders of the museum, at times using it as a propagandistic tool to demonstrate the grandeur and bounty of the state. The Musée du Louvre has always in one way or another been associated with the cultural policies (if not the politics, period) of government officials, who, in turn, ensured their continuous guardianship of it.

Finally, one cannot ignore the purely economic incentives behind the undertaking of this initiative, and their importance within the First Republic. Indeed, the Muséum Central quickly set out for itself—so very early on!—goals of a purely "profitable" nature, seeking to "attract foreigners and hold fast to their attentions,"[6] with the ultimate goal of "rehabilitating our exhausted finances, reestablishing the rate of exchange, [and] reactivating our nearly decimated system of commerce."[7] So, while they were inarguably idealistic visionaries, the revolutionaries were also astute politicians with some ideas anchored firmly in reality. We find here a striking foreshadowing of the often combative political-cultural debates that one can still witness today, in ways that are sometimes overwhelming.

The assets seized from noble émigrés and the clergy, as well as through military conquests carried out by the Revolutionary and Imperial armies, would contribute enormously to the Louvre's amassing of an impressive number of paintings of essential art-historical importance. Rechristened the "Musée Napoléon" and entrusted to the stewardship of Dominique-Vivant Denon (1747–1825), yet another individual fundamental to the Louvre's history, the Muséum Central des Arts became without a doubt

[5] Jean-Baptiste-Pierre Le Brun, Reflections on the National Museum (Paris, 1992), pp. 7–8.
[6] "Letter from M. Roland, Minister of the Interior, to David . . . October 17, 1792" published in *Le Moniteur* 14, no. 296 (October 22, 1792), p. 263.
[7] Jean-Baptiste-Pierre Le Brun, *Reflections on the National Museum* (Paris, 1992), pp. 7–8.

the most important museum in Europe—but one that struggled to display its collections, suffering from a lack of available exhibition space. Preoccupied by a compulsion to display all its holdings, the Musée Napoléon began sending significant ensembles of paintings to other regions in France, ostensibly leading to the creation of provincial museums. Having spearheaded this initiative, Jean-Louis Chaptal, the minister of the interior, wrote in his typically charming style, "The rights of those living in areas farther afield to share in the fruits of our conquests, and in our national heritage of works by French artists, are as sacred as those of any other."[8] Long-term loans were arranged to numerous cities throughout the French Empire in a network that eventually grew to include more than thirty regional museums, placing all citizens within reach of the "gateway" that would enable them to bask in the art of painting.

For the Musée du Louvre the nineteenth century would be dedicated to maintenance and, more important, dissemination. In 1846 the director of the Department of Paintings, Frédéric Villot, published what was, in effect, the first volume in his catalog of the Louvre's collections, *Notice des tableaux exposés dans les galeries du Musée national du Louvre (Notes on Paintings Exhibited in the Galleries of the Musée National du Louvre)*, which he completed between 1852 and 1855. With it, he initiated a scholarly, exhaustive, and vital publishing tradition at the museum, one that continues to this day. Consequently, he has given to those who seek it the opportunity to familiarize themselves with the entire scope of the museum's collections before ever stepping foot inside the building, and to find out firsthand any information they wish to know more about.

The notion of creating an easily transportable museum "guide" that would enrich a visitor's trip to the galleries and enable him or her to better understand the works on view derives directly from Villot's initiative, and from that of a few of his predecessors. Some time later, these efforts were complemented by various private initiatives, such as the one lead by the pioneering photographer and tradesman Adolphe Braun (1812–1877), who in the 1870s was among the first people to systematize the photographic reproduction of artworks, including those conserved within the public collections. As such, he would contribute invaluably to their discovery by the "general public." Beginning then and continuing throughout the twentieth century, museums aligned themselves with the idea of producing reproductions of their paintings, be they artistic or simply souvenirs. Of course, the culmination of this endeavor was the development of the picture postcard, that charming tool of mass distribution that would come to represent, over the course of nearly a century, the quintessence of "popular" image reproduction. At the same time, however, the museum's curators continued to hold fast to what was regarded as the chief priority of their profession: to make readily accessible to the public basic information about the works of art for which they were responsible: their titles, dimensions, histories, the conditions surrounding their acquisition, etc. These principles remain absolutely unchanged today.

The interwar generation of curators privileged works exhibited "within the galleries," publishing a catalog of Dutch, Flemish, German, and English pictures in 1922; of French pictures in 1924; and of Italian and Spanish pictures in 1926.[9] Fifty years later, a new generation would take a different, more exhaustive approach, aspiring to publish, school by school, not only the works on view in the galleries but also those in storage, this time with accompanying black-and-white photographs. From these efforts emerged a celebrated series of summary catalogs offering information on selected paintings at the Louvre: that of the Dutch and Flemish collection was published in 1979; that of the Italian, Spanish, and "other"

[8] We cite here a text sent by Chaptal, the minister of the interior, to First Consul Bonaparte, which was published in Clément de Ris, *Provincial Museums*, vol. 1 (Paris, 1859), pp. 301–3.

[9] L. Desmonts, *The Musée National du Louvre: Catalogue of Paintings Exhibited in the Galleries*, vol. 3, *The Flemish, Dutch, German and English School* (Paris, 1922); Gaston Brière, *The Musée National du Louvre: Catalogue of Paintings Exhibited in the Galleries*, vol. 1, *The French School* (Paris, 1924); Louis Hautecoeur, *The Musée National du Louvre: Catalogue of Paintings Exhibited in the Galleries*, vol. 2, *The Italian and Spanish School* (Paris, 1926).

[10] Arnauld Brejon de Lavergnée, Jacques Foucart, and Nicole Reynaud, *An Illustrated Summary Catalogue of Paintings at the Musée du Louvre*, vol. 1, *The Dutch and Flemish Schools* (Paris, 1979); Arnauld Brejon de Lavergnée and Dominique Thiébaut, *An Illustrated Summary Catalogue of Paintings at the Musée du Louvre*, vol. 2, *Italy, Spain, Germany, and Others* (Paris, 1981); Isabelle Compin and Anne Roquebert, *An Illustrated Summary Catalogue of Paintings at the Musée du Louvre*, vol. 3, *The French School* (Paris, 1986).

schools in 1981; and that of the French school in 1986.[10] New editions of these books, considerably enriched and more complete, have since been published, with a revised catalog of the Italian collection appearing in 2007 and of the Dutch and Flemish collection in 2009.[11] To round out this new series, the publication of a volume dedicated to "other foreign schools" is scheduled for 2011, and to the French school in 2013. Parallel efforts are currently being made on another important editorial enterprise, albeit of a different sort: the Atlas database, which indexes and digitally reproduces the totality of works on view at the Musée du Louvre and provides professionals, amateurs, and the general public with images and information on its holdings, all readily accessible via the Internet.

As a final consideration in our discussion regarding how to make artworks available to the public, it is important to remember that, very early on, museum curators embraced exhibitions as a way to render visible and understandable the artistic creations of the past. A marvelous instance in which artworks are brought together and juxtaposed according to a particular artist, school, or theme, the exhibition represents the ephemeral and potentially magical moment of interaction between original works of art and the general public often from all over the world. But exhibitions also offer the opportunity to distribute—in an infinitely more thorough way—information on artists, schools, or themes via an accompanying exhibition catalog.

Curatorship thus embodies the primary mission of the art museum. However, introducing to a broader public the works of art for which they are responsible appears to be a complementary, though equally important, task that society expects from the keepers of their national collection.

Today, the Department of Paintings at the Musée du Louvre is responsible for our "French national collection," which is to say some 11,000 paintings belonging to the French state. This number includes the pictures conserved within the Palais du Louvre in addition to the more than 5,000 pictures deposited among regional museums throughout France; roughly 65 percent of the nation's holdings is concentrated at the Louvre, where, as in most museums throughout the world, they are given pride of place and exhibited in what are considered to be the best galleries in the museum. (To ensure optimal viewing conditions, the display of paintings requires zenithal lighting—that is, from a source that originates from below.) The French pictures occupy a suite of galleries on the second floor of the Cour Carrée, as well as the vast spaces within the Denon Wing known as the "red rooms." Dutch, Flemish, German, and Danish paintings are presented in the Richelieu Wing, also located on the second floor. The Italian and Spanish schools enjoy the most beautiful spaces in the museum, the so-called Salle des Sept-Mètres and Salle des Etats, in addition to an ensemble of galleries in the Grande Galerie and the Flore Wing.

Today, under the stewardship of twelve curators and with the assistance of recognized professionals specializing in the handling and documentation of artworks, the Department of Paintings at the Musée du Louvre not only is responsible for the management, restoration, and display of art but is also an unrivaled center for research and learning on the history, techniques, and aesthetics of pictorial creation. Furthermore, over the years the department has acquired an average of ten to twenty new paintings, and restored between twenty and thirty, per year, activities that yield further specialized research within the field.

Closely associated with the many "ventures" carried out by the Musée du Louvre over the past twenty years, the Department of Paintings duly benefited from the important renovation works that took place within the building in the 1990s, and it plays a key role today in enterprises that seek to extend the museum's influence—be they domestic, such as the Louvre-Lens project, or international, as exemplified by the many

[11] Jean Habert, Stéphane Loire, Cécile Scaillierez, and Dominique Thiébaut, *Catalogue of Italian Paintings at the Musée du Louvre*, edited by Elisabeth Foucart-Walter (Paris, 2007); Jacques Foucart, *Catalogue of Dutch and Flemish Paintings at the Musée du Louvre*, edited by Elisabeth Foucart-Walter (Paris, 2009).

Hubert Robert, *The Grande Galerie of the Louvre*, 1796

major traveling exhibitions organized by the museum as well as the emergent plans for the Louvre Abu Dhabi. To these traditional considerations are added new ones in the realms of communication, education, and commercial partnerships. Thus, the curator is no longer solely a scholar and a "connoisseur"—qualities that he or she must nevertheless maintain; today's curator must also possess true managerial and diplomatic skills in order to understand and maneuver within the worlds of industry, finance, and the media. While remaining a researcher and scholar, he or she must sustain a quality that has become indispensable above all others: adaptability. Furthermore, while continuing to underpin the museum's international influence, a vital imperative in an age of rapid globalization, the Department of Paintings at the Musée du Louvre must at the same time maintain its patrimonial role of directing the regional museums at the national level. "Local" concerns must therefore be balanced with larger international aims, much in the same way that the museum's core task—to maintain "permanence"—must be conducted on equal footing with "temporal" and auxiliary concerns.

Regardless of how this evolution has unfolded in museums throughout the world, the necessity of making artworks known to a broader public remains and always will remain a chief priority. The making of this book, which stems from a private initiative with which the Louvre has enthusiastically partnered, was undertaken entirely in response to this critical responsibility—indeed, the last that would remain if museums were to narrow the scope of their activities—and will serve as a superb visual and intellectual tool for developing a deeper knowledge and understanding of the collections of paintings at the Musée du Louvre. Organized by school—the Greek and Russian Icons having been realigned, per tradition, to the Italian school, and the English school having been integrated into the ensemble known collectively as the

Northern school—this volume addresses all the paintings exhibited in the museum's galleries. We must, however, pause for a moment to expound on this last claim. The reader must understand that the galleries of our museum are hardly fixed spaces; quite the contrary, in fact. Each week, and sometimes several times per week, paintings are hung, re-hung, or taken down from the museum's walls: a recent acquisition might necessitate modifications to the display; a work taken in for restoration necessitates a replacement; and a new attribution might lead to a reassignment and reordering of pictures, not to mention the transfers that occur when works are lent to exhibitions elsewhere. For all these reasons, and so that eager curators can, with just cause, present visitors with a consistently fresh approach to art history, nearly two hundred paintings per year are moved from their prescribed locations. With this in mind, by definition, the nearly 3,000 paintings on view at the Musée du Louvre can only be regarded as a snapshot of the galleries at a particular moment in time, and for a printed volume; the easiest way to accommodate these frequent modifications is through digital means. But we can reassure our audience that our paintings never disappear permanently, and in addition to certain emblematic works that are simply not permitted to leave the Louvre, such as the celebrated *Mona Lisa* and the monumental *Coronation of Napoleon* by Jacques-Louis David and *Wedding at Cana* by Veronese, there is a large number of other works that remains permanently on display. Further, as a rule, the loan of artworks to temporary exhibitions can never exceed three months. So it is safe to say that the current volume offers the reader more or less definitive access to the majority of paintings exhibited at the Louvre, allowing for a few discrepancies that may result from unavoidable activities that impact the actual hanging of the galleries.

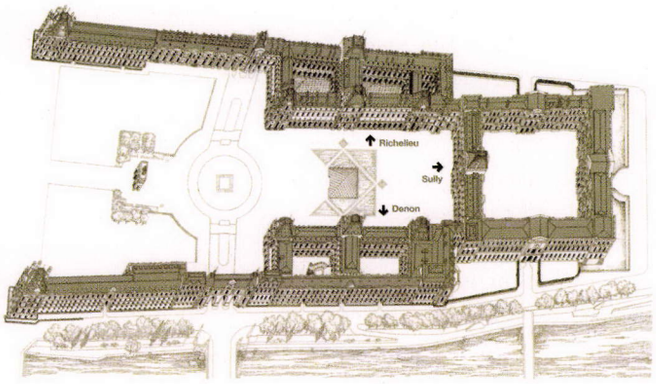
Lavishly illustrated in full color with photographs of the very highest quality—all taken by Erich Lessing, one of the world's most renowned museum photographers—the works in this volume are accompanied by their title, author, and inventory number but also the particulars of their dimensions, medium, and support, as well as their precise location within the museum. More than four hundred works are further accompanied by a brief but detailed entry that offers a description of the work itself, its subject, its provenance, and its particular importance within the history of painting in general and the collection of the Musée du Louvre in particular.

By adhering to straightforward principles that favor efficacy and exhaustiveness, we hope that this volume will immediately become an invaluable source of reference for anyone seeking to discover and learn about the collections of paintings at the Musée du Louvre. It will no doubt serve to complement the museum's series of summary catalogs, of which new editions are forecast for the coming years, as well as the scholarly catalogues raisonnés published regularly by the Department of Paintings. At any rate, we feel confident that either before or after reading this book, one can traverse the Louvre "from one bank to the next," as Franz Kafka so charmingly wrote after one of his visits to the museum. The famous novelist went on to comment on his "disappointment when we missed one," and he delighted in "the crowd in the Salon Carré" and in seeing "people's excitement when they paused, huddled in groups, as if someone were about to steal the *Monna Lisa* [*sic*]."[12] We therefore hope that the abundance of works presented in this volume reflects, in the best way possible, not only the full breadth and quality of the collection of the Musée du Louvre but also this "excitement" and pleasure that visitors experience every day as they tour the galleries of paintings.

—*Vincent Pomarède*

[12] Franz Kafka, *Journal: Travel Notes*, August–September 1911 (Paris, 1954), p. 615.

Painting Galleries of the Louvre



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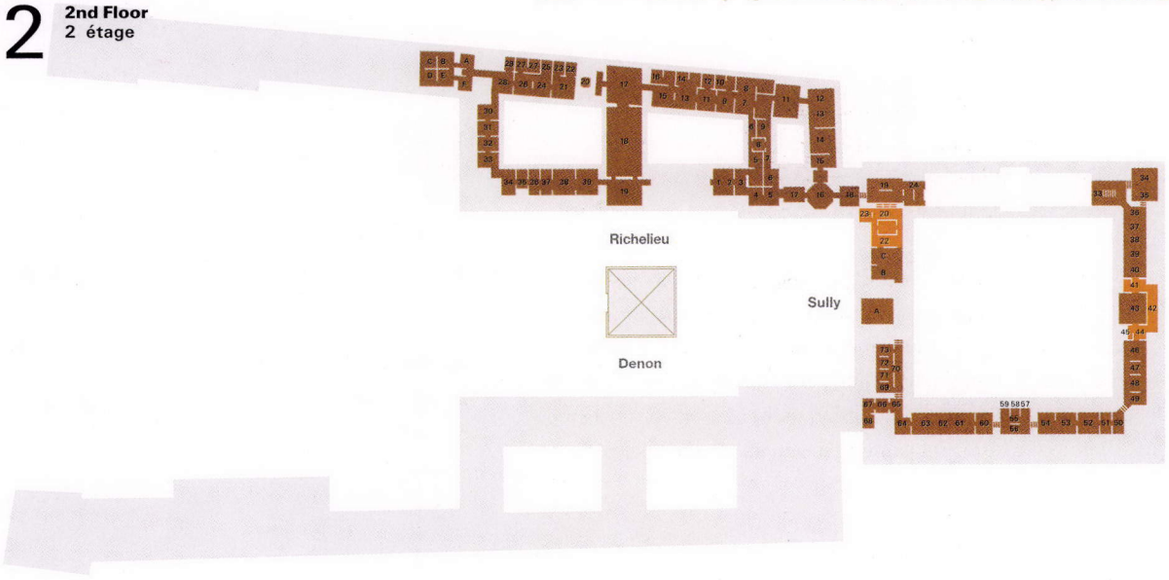

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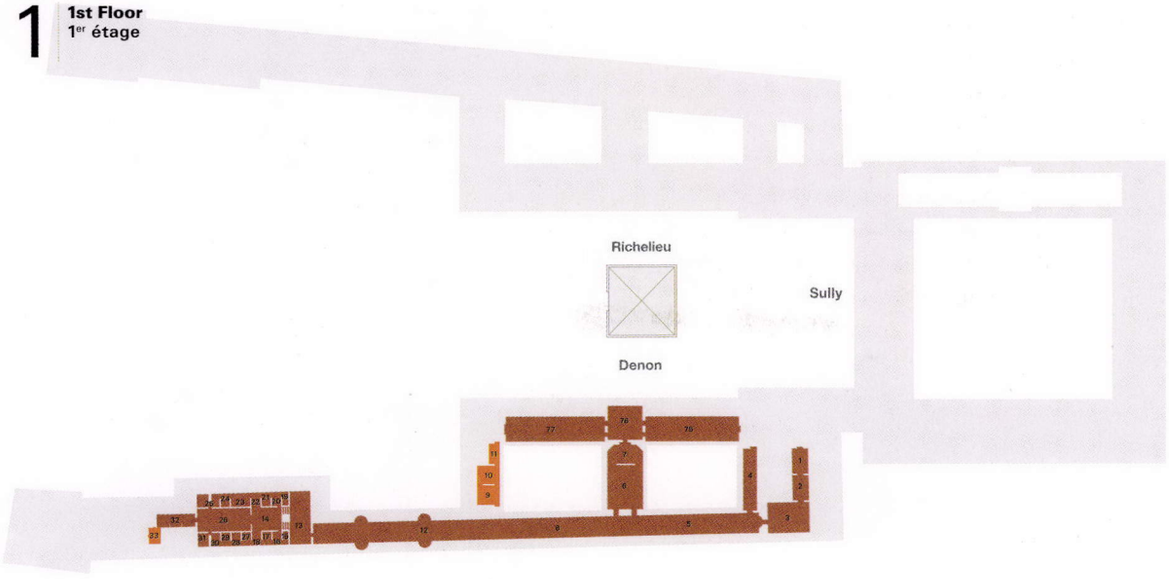
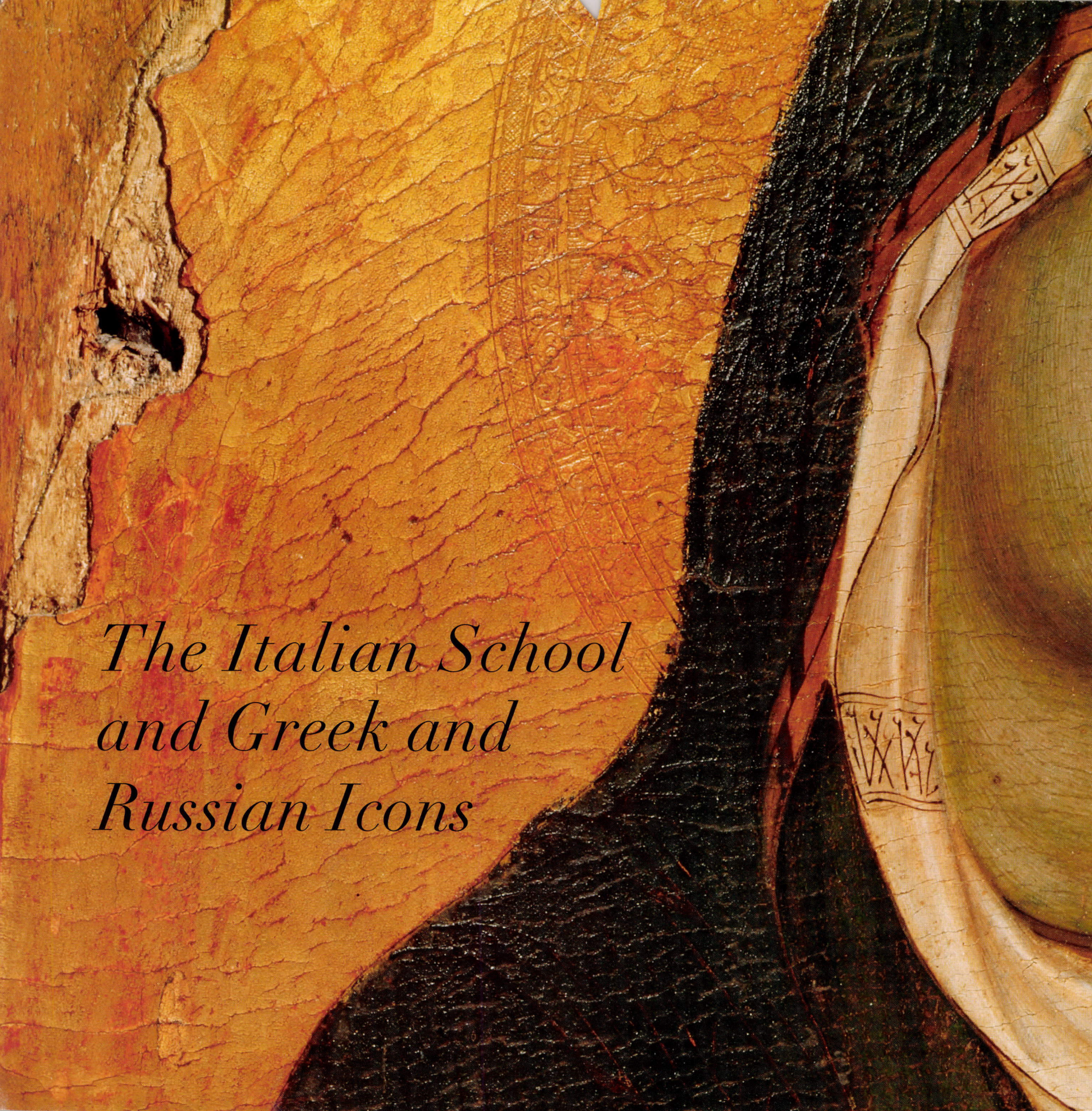




The Italian School and Greek and Russian Icons

Italian Painting at the Louvre

"Because I have always resolved to have for France all that is most beautiful about Italy, continue to look carefully for that which you deem worthy of being sent to us."[1]

—JEAN-BAPTISTE COLBERT

For years, scholars, writers, and art enthusiasts, as well as the general public, have flocked to the Musée du Louvre either to discover or to revisit its masterpieces of Italian painting. One might ascribe this passion for Italian paintings to a kind of referential Italocentrism, one that has elevated the Italian school to a status far higher than any other.

Writing in 1803, the German philosopher and critic Friedrich Schlegel described his visit to the Louvre, which he began in the Salon Carré and the Grande Galerie, admiring the numerous Italian paintings exhibited there: "Walking through a small side door, I came upon a group of the most exquisite paintings, ones that, only a short while ago, adorned the mother soil of Italy."[2] At the time of his writing, the core group of artworks upon which the recently founded Museum Central des Arts[3] had been established—nearly all of which were once part of the former royal collections—was greatly enriched by the addition of an impressive quantity of works that had been seized from the Italian peninsula during the revolutionary and Napoleonic wars. Several years later, Stendhal would express a sentiment similar to the one the German writer had made, going so far as to justify the unjustifiable—the unlawful seizure of artworks—when he delighted in the fact that the Italian paintings as displayed at the Louvre enjoyed a far larger audience than they had in Italy, where they had been scattered throughout the country and received only "three or four passionate visitors [per day], who had to travel from one hundred leagues away to admire them."[4]

[1] Jean-Baptiste Colbert, cited in Pierre Clément, *The Letters, Teachings, and Memoirs of Colbert*, vol. 4 (Paris, 1868–71).
[2] Friedrich Schlegel, "Notes on Paintings in Paris" (1803), reprinted in *Descriptions of Paintings* (Paris, 2001), pp. 29–33.
[3] The Muséum Central des Arts, founded in 1793 after the fall of the monarchy, became known as the Musée Napoléon during the First Empire before being officially renamed the Musée du Louvre in 1815.
[4] Stendhal, *A History of Italian Painting* (Paris, 1817; reprint Paris, 1929), pp. 120–21.

Veronese, *The Marriage at Cana*, 1563

Regardless, even as seized works were being returned to their various home countries after the fall of Napoleon I, the Italian collection remained largely intact, and continued to be a source of reference without match. Indeed, nearly thirty years later, on December 21, 1831, another German, the composer Felix Mendelssohn, who was then in Paris, would enthusiastically tell his sister, "Every morning I run to the Louvre, where I admire the Raphaels and, above all, my Titian. In the presence of such a painting, one could only wish to have ten eyes."[5] Still later, Émile Zola wrote, with a touch of cruelty, about the wedding guests of Gervaise, the heroine of his novel *L'Assommoir*, which formed part of his famous saga *Les Rougon-Macquart*, a tour de force of French naturalism.[6] It was again through the Italian galleries of the museum that he paraded his characters, where they saw, passing "before their bewildered ignorance, the fine sharpness of the Italian primitives, the splendors of the Venetians."[7] The wedding party, a bit tipsy, dwelled for an especially long time in the Salon Carré, the veritable heart of the museum, where each person offered his or her own naive commentary on the paintings that hung there: "He [M. Madinier] murmured, as though they were in church, that there were only masterpieces there. They toured the salon. Gervaise asked about the *Wedding at Cana*; it was stupid not to write the subjects of the paintings on their frames. Coupeau stopped before the *Mona Lisa*, which he thought looked a little bit like one of his aunts. Boche and Bibi-the-Smoker giggled every time they spied a picture of a naked woman out of the corner of their eyes. The thighs of the *Antiope* caused the greatest shock."[8]

Thus, from sophisticated German intellectuals to a less-informed general audience, everyone who visited the Musée du Louvre in the nineteenth century came to admire the Italian school above all others, and it was generally considered to be the most prestigious. This was clearly true for painters as well, and this exceptional assemblage of Italian artworks—having, as we have noted, easily survived dismemberment when

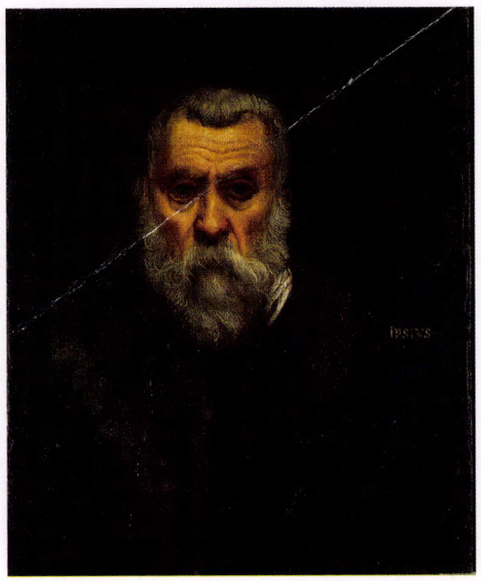
[5] John Galard, *Walks in the Louvre with the Company of Writers, Artists and Art Critics* (Paris, 2010), p. 94.
[6] This series of realist novels, published by Emile Zola (1840–1902) between 1871 and 1893, was conceived by the author as a "natural and social history of a family living during the second Empire."
[7] Emile Zola, *L'Assommoir* (Paris, 1877), ch. 3.
[8] Emile Zola, *L'Assommoir* (Paris, 1877), ch. 3.

other works were being restituted to their home countries—would become, on the day to day, an unparalleled source of study. Théodore Géricault, for one, was an enthusiastic student of the Italian collection at the heart of the short-lived Musée Napoléon in Paris, copying two of its masterpieces by Titian: *The Martyrdom of St. Peter the Dominican* (now at Verona Cathedral; Géricault's version is in the Kunstmuseum Basel) and the now destroyed *Assumption of the Virgin* (formerly in the Church of SS. Giovanni e Paolo in Venice; Géricault's copy is in the Kunsthalle Bremen). After these works were returned to Italy, the artist of the great *Raft of the Medusa* could refer to Titian's *Christ's Entombment* as a model (see, for example, his version in the Musée Cantonal des Beaux-Arts, Lausanne). Eugène Delacroix, who was working on a copy of the *Entombment* at about the same time (his version is now in the Musée des Beaux-Arts, Lyon), was also engrossed in a study of Titian's *Concert Champêtre* and Veronese's *Marriage at Cana*, the coloration of both of which would strongly influence his entire oeuvre (the artist's versions of each of these works are in separate private collections).

Artists thus developed a close relationship to the Italian collection, an intimacy that would continue throughout the nineteenth century. Forty years after Delacroix's visits to the Louvre, *The Marriage at Cana* came to hold a considerable sway over Henri Fantin-Latour, who became somewhat of a specialist in the composition, producing several smaller-scale copies of this enormous Italian masterwork (Museo de Bellas Artes, Mexico City; Ulster Museum, Belfast) and even declining, to our great regret, a commission to paint a version at full scale. Nearly every day, Fantin-Latour, who remains one of the most prolific copyists of the Italian school, would exclaim, "It is not enjoyment but necessity that drives me forward. Let's go, get up, you lazy bones! It's eight o'clock—to the Louvre!"[8] Likewise, his friend Édouard Manet, though less prolific in his copying of the old masters, divided his enthusiasm among several Italian masters, making copies after Titian's *Pardo Venus* (copy in a private collection) and *Virgin with the Rabbit* (copy in a New York private collection) as well as Tintoretto's *Self-Portrait* (copy at the Musée des Beaux-Arts, Dijon).

Manet's niece Julie offered a wonderful description of the excitement that would accompany these sessions with the Italian masterpieces at the Louvre: "We went with Jeanne Baudot to the Louvre to look for what we wanted, and to decide which paintings we were going to copy. Jeanne was going to do a Virgin by Titian. Paule [Gobillard] ruminated over the *Virgin of the Rabbit*, which my uncle Edouard had so marvelously copied. . . . As for me, I requested Veronese's *Holy Family*, and tonight I'm so nervous thinking about the enormous task that I'm set to undertake tomorrow, I'm positively shaking."[9] She went on to describe how the recognized masters paraded through the galleries every day, watching the young artists at work: "We saw lots of people, like Carolus-Duran, with his large stomach sticking out and looking very commonplace; as he passed, the guards asked if anyone knew this 'great painter.' M. Mallarmé, who arrived a bit later with Whistler, said 'He's decided to honor the Louvre with a visit in his lifetime.' "[10]

In view of this passion for Italian painting at the Louvre, it is only fitting that a writer, in this case the sophisticated and original Théophile Gautier, would sum things up with his theory on its dominance. The author, who not only penned the celebrated novel *Captain Fracasse* but also wrote some of the most trenchant critiques of the nineteenth-century salons, described Italy as, in effect, the cradle of European art: "One sees the very origins of art and its first stammerings after the three or four centuries of gloomy barbarism that followed the decline of the Roman Empire and during which the idea of beauty seemed absolutely lost."[11] While we agree with his comments concerning the early Italian masters and the first flames of the Renaissance on the peninsula, we accept less wholeheartedly the second half of the great poet's analysis of the Middle Ages. Furthermore, it is true that the various Italian schools are all the more integral to the collections of the Louvre for having been, from as early as the Renaissance, the very first paintings to be acquired for the royal collections—ostensibly forming the nucleus of what is now the Musée du Louvre.



Tintoretto, *Self Portrait*, ca. 1588

[8] Adolphe Jullien, *Fantin-Latour: His Life and His Friendships* (Paris, 1909), p. 24.
[9] Julie Manet, *Journal* (1893–1899) (Paris, 1979), pp. 140–43.
[10] Julie Manet, *Journal* (1893–1899) (Paris, 1979), pp. 140–43.
[11] Théophile Gautier, *Amateur Guide to the Louvre* (Paris, 1882), p. 71.

François I: A Collection of "Modern Art"

Contrary to conventional wisdom, the origins of the French royal collection of Italian paintings should not be attributed to François I but to his predecessor, Louis XII. Dubbed the "Father of the People," he was an exceptional monarch whose reign is too often diminished. By initiating the military campaigns in Italy, Louis XII led French intellectuals and artists to discover the innovations and refinements of the artistic Renaissance taking place on the peninsula. Indeed, it is thanks to his own keen eye for art—not that of his son François I—that Leonardo da Vinci's *Virgin of the Rocks* and, undoubtedly, several other important Italian paintings in the Louvre's collection, were acquired.

Nevertheless, through the sheer quantity and quality of his purchases, and because of his visionary initiative in assembling at Fontainebleau, in his *appartement des bains* and the so-called *pavillon des peintures*, what Michel Laclotte has called a veritable "museum of modern art,"[11] François I distinguished himself as the true founder of the royal collection of paintings—and, more precisely, the person who was responsible for initiating the Italian collection at the Louvre. Surely the king did not have in mind the idea of establishing a national collection in the sense that we would understand it today; rather, he approached the task in equal parts as a patron and as a collector, in a manner that was very close to that of the Italian princes and condottieri with whom he fraternized during his sojourns on the peninsula—an approach guided by erudition and aestheticism, of course, but also by a desire to exercise his political clout. Fascinated by the innovations of the Renaissance and by the intellectual and artistic milieu it engendered, François I, driven as much by his own personal taste as by diplomatic interests, thus integrated art into his strategy for exerting political influence.

Indeed, the relationship that the king would build with the poet and satirist Pietro Bacci, better known today as Aretino, can be used as an excellent example of this extensive, and at times highly secretive, style of networking, at the heart of which were the new aesthetic concepts of the Renaissance that spread rapidly from one court to another. It was clearly for diplomatic reasons that Aretino had been sent to the court of François I in 1524 by one of his most powerful protectors, Pope Clement VII (Giovanni delle Bande Nere, who was a condottiere before he became pope). Whatever the reason for his being sent there, what started as a political relationship transformed into an intellectual camaraderie and an artistic friendship, culminating, in 1538, in Aretino's commissioning from his friend Titian one of the most beautiful representations of François I that exists today.

Perhaps even more famous than François I's friendship with Aretino is the one he formed with Leonardo da Vinci. The intimacy shared between the artist and his patron paved the way for some of the most important masterpieces in the history of painting to enter the collection of the Louvre. Employed by the king as not only a painter but also an engineer—Leonardo was charged, for example, with devising the construction of a canal between the Loire and Saône rivers—and as an organizer of royal fêtes, Leonardo had brought with him from Italy some of his most personal works, those that had been in production for many years and on which he continued to work for a long time afterward, from *The Mona Lisa* and *The Virgin and Child with St. Anne* to *La Belle Ferronnière* and *Bacchus*. The king acquired the works upon the artist's death.

To a small degree, Leonardo's genius and renown overshadowed François I's attraction to the work of other Italian artists, including Rosso Fiorentino; Fra Bartolommeo, from whom the king purchased *Noli Me Tangere* and *The Annunciation*; Sebastiano del Piombo, who sold the king his *Visitation*; and Andrea del Sarto, whose Charity would come to complete the royal cache. Not to be forgotten is Raphael, who was, of course, one of the artists that François I most admired, and whose paintings enriched the royal collections with several of its now fundamental masterpieces: *Portrait of Jean of Aragon* and, of course, *La Belle Jardinière*, but also *St. Michael Slaying the Dragon* and *The Holy Family*, offered to the king

Leonardo da Vinci (workshop of), *St. John the Baptist*, also known as *Bacchus*, ca. 1511

[11] Michel Laclotte, *European Painting at the Louvre, With the Exception of the French School* (London, 1982), p. 3.

by Lorenzo de Medici, who was at that time the ambassador to the French court. Thus, upon his death the king left behind a coherent ensemble of Italian works of the highest quality, which would serve as the nucleus of the French national collections; paintings by the greatest Italian artists of François's day composed the majority of works in the collection.

Raphael with Giulio Romano, *Portrait of Dona Isabel de Requesens, Lady Viceroy of Naples*, formerly known as *Portrait of Jeanne d'Aragon*, ca. 1518

During the second half of the sixteenth century and the first half of the seventeenth, the collecting of artworks for diplomatic or political purposes was less pronounced among successive monarchs. Some preferred instead to invest themselves in architectural enterprises rather than in the purchase of paintings, which was the case with Henri IV, who dedicated himself to an intensive building program that focused primarily on his palaces of Fontainebleau, Saint-Germain-en-Laye, and the Louvre. While he commissioned numerous painters, including Italians, to decorate his various palaces, it was not their easel paintings that interested him per se. There were other kings who also clearly lacked the fiber of the collector, Louis XIII among them, though he did commission an important series of pastels from Simon Vouet.

Louis XIV: A "Political" Collection

"According to the Vulgate of historians, art collections can be an efficacious and indispensable instrument for glorifying princes, one that can make their grandeur known far and wide."[12] This remark by Antoine Schnapper, spoken in 1993, is an apt description of the collecting practices of François I but may just as well be applied to a discussion of the activities of one of his descendants, Louis XIV. When the latter came to power, the royal art collections reflected the weakness of the French crown, comprising only a few dozen paintings—although each was, nonetheless, very important. Furthermore, it fell far short of the sumptuous private collections amassed by several of the chief ministers of state. Following the example of Armand du Plessis, the powerful Cardinal Richelieu who served as prime minister under Louis XIII and who, in his lifetime, assembled one of the richest art collections in all of Europe, both Cardinal Mazarin, prime minister under Anne of Austria, regent to and mother of Louis XIV, and Nicolas Fouquet, who would become the first superintendent of finances under the future "Sun King," amassed exceptional personal collections, and not ones comprised solely of paintings. They spent money without consequence and exercised a degree of power that the young Louis XIV—who was only five years old when the Fronde, one of the most violent civil wars in his country's history, broke out—had difficulty matching.

Their supremacy in this arena, as well as the legitimate jealousy the king felt about the power they exerted over him, were a driving force behind Louis's establishment of an aggressive royal policy of

[12] Antoine Schnapper, "On the Royal Collections," in *The Paintings of the Louvre: From the Royal Collections to the Grand Louvre*, bicentenary exhibition of the Musée du Louvre, Kobe, Yokohama, March–July 1993, p. 289.

acquisitions, which he developed over the course of his fifty-year personal reign. Simply put, the king could not have had a collection smaller or less sophisticated than any of those of his ministers or government officials. Thus, the royal collection became for Louis XIV an instrument of political propaganda. Paradoxically, however, his campaign had a very positive effect, leading to the acceleration of the king's acquisitions and the establishment of the original foundations of what would become the Musée du Louvre. Through persuasion, negotiation, and sheer force, the king came to acquire systematically all the significant art collections in the French territory and, more specifically, all those of his ministers and of those closest to him.

Serving first as Louis XIV's superintendent of buildings and then, after the fall of Fouquet in 1664, his comptroller of finances, Jean-Baptiste Colbert would emerge as the organizer of the king's acquisitions policy, personally overseeing the purchase of thirty-four paintings from Mazarin's private collection upon the cardinal's death in 1661 (transactions were carried out through Mazarin's heirs). The acquisition significantly enriched the royal holdings and included a number of Italian masterpieces: Raphael's small *St. George* and *St. Michael*, as well as the *Portrait of Baldassare Castiglione*; Correggio's *Jupiter and Antiope* and *Mystic Marriage of St. Catherine in front of St. Sebastian*; and Antonio Carracci's *Deluge*. The Mazarin collection excelled in its holdings of Venetian art, and a number of paintings from this school entered the royal collections at this time, among them Bassano's *Descent from the Cross* and, above all, Titian's *Pardo Venus*.

That same year, responding quickly to the decline of Nicolas Fouquet, whom the king was set to imprison, Colbert profited from the sequester of the powerful minister's assets, bringing to the royal collections the exceptional Italian paintings that Fouquet had purchased during his splendor. All the while, he was bidding without limits in whatever important auctions were then taking place throughout Europe. Several Venetian masterpieces were acquired in this way, among them Veronese's *Perseus and Andromeda* and *Susanna and the Elders* (on permanent loan to the Musée des Beaux-Arts, Lyon) as well as the stunning anonymous work representing *The Reception of a Venetian Embassy in an Eastern City*.

But none of these acquisition campaigns could rival the purchase of the collection of the wealthy German banker Eberhardt Jabach,[13] the brilliant financier and director of the French East India Company who was one of the most important amateurs of his time. Commissioning works from some of the great masters of his age, not least among them Van Dyck and Rubens, and having been one of the most active buyers at the sale of the collection of the English King Charles I, Jabach had hunted down paintings not only for himself but also for his wealthy clients, for his collection constituted an important element of his bank's capital. For the enormous sum of 330,000 livres, Colbert, a firm and skillful negotiator, succeeded in purchasing from Jabach, on April 20, 1662, a group of one hundred masterpieces. The majority of these paintings were Italian, and the royal collection was thus enriched with some of the signature works of the Renaissance: Leonardo da Vinci's *St. John the Baptist*, Sebastiano del Piombo's *Sacra Conversazione*, Lorenzo di Credi's *Virgin and Child*, and Parmigianino's *Mystic Marriage of St. Catherine*, not to mention essential paintings by Correggio (*Allegory of Virtue*), Guido Reni (four paintings from a series detailing the *Trials of Hercules*), Caravaggio (*The Death of the Virgin*), or Giulio Romano (*Nativity*

Correggio, *The Mystic Marriage of St. Catherine in front of St. Sebastian*, ca. 1526

[13] For more on this subject, see Antoine Schnapper, "Jabach, Mazarin, Fouquet, Louis XIV," *Bulletin de la Société de l'Histoire de l'Art français, année 1982* (1984), pp. 85–86.

with the Adoration of the Shepherds between St. John the Evangelist and St. Longinus and *The Triumph of Titus and Vespasian*).

Among all the masters of the Italian school, Jabach had an obvious preference for the Venetians and, thanks to this, the royal collections could boast of its newfound ownership of three additional paintings by Veronese (*Judith and Holofernes, Susanna and the Elders*, and *The Fainting of Esther*); Tintoretto's *The Body of St. Mark Lifted from the Stake*; and a dazzling ensemble of paintings by Titian (*The Supper at Emmaus, Christ's Entombment, Allegory of Alfonso d'Avalos, The Virgin and the Infant Jesus Adored by Two Angels*, and *The Virgin and Child with St. Agnes and the Infant St. John the Baptist*).

Having found through this negotiation an excellent means of enriching his own fortune, and at the same time consolidating the strength of his bank and widening his international influence, Jabach assembled two more collections, the second of which he sold to the king of France for 220,000 livres. In 1671, 101 paintings and more than 5,000 drawings—the nucleus of the future Cabinet des Dessins—from the Jabach collection entered the royal collections. Again, one cannot ignore the obvious prominence of the Italian school within this ensemble, with masterworks by Sebastiano del Piombo (*The Adoration of the Shepherds*), Annibale Carracci (*The Sacrifice of Abraham*), Bronzino (*Portrait of a Young Man with a Statuette*), Orazio Gentileschi (*Rest on the Flight to Egypt*), Veronese (*Holy Family with Saints*), Titian (*Concert Champêtre*), and Tintoretto (*The Deposition*).

Alongside these judicious purchases, first Colbert and then his successor, the Marquis of Louvois, exploited whatever opportunities they could to enrich the king's Italian collection, seeking out acquisitions through diplomatic gifts, descent within families of collectors, and even gambling debts—which is, in fact, how the Louvre came to possess twenty-five paintings from the collection of the Duke of Richelieu, the cardinal's great-nephew, a peer of France and galley general who had lost a tennis match against the king. Several important works by Carracci as well as the famous *Virgin with the Rabbit* by Titian entered the collection of Louis XIV as part of this debt.

The Work of Curators and the Generosity of Donors

As had been the case during the reigns of his predecessors Henri IV and Louis XIII, the acquisition of Italian works slowed considerably under Louis XIV's successors, Louis XV and Louis XVI. There were only a few purchases of note during this period, though they were nonetheless of considerable importance: *The Madonna of the Veil* (*Madonna of Loreto*) by Raphael, *Madonna with the Green Cushion* by Andrea Solario, *The Raising of Lazarus* by Guercino, and *Heliodorus Driven from the Temple* by Francesco Solimena. However, the eclecticism of these acquisitions offers clear proof that neither monarch had a dedicated strategy for acquiring works of art from the Italian school.

As already mentioned, the period of the revolutionary and Napoleonic wars, though tumultuous, witnessed an enormous enlargement of the national collections as masterpieces from throughout Europe flooded into Paris. The short-lived Musée Napoléon, directed by the eminently likeable Dominique-Vivant Denon, would bring together in a few years' time nearly all the masterpieces of Italian art, including mythical works such as Raphael's *Transfiguration* (which has since been returned to the Vatican). During this period, successive administrations were equally zealous in their seizure of assets from the French clergy and from nobles from the court of Louis XVI who had fled to Germany and England. Important works that entered the collection in this way included a series of *Venetian Festivals* by Guardi, confiscated from the Comte de Pestre-Senef, as well as a *Pietà* by Rosso Fiorentino, which was seized from the prince of Condé at the Chateau d'Ecouen. In addition, the French occupation engendered subtle negotiations of a political and artistic nature, often culminating in fascinating exchanges of works. Such was the case between the

Andrea Solario, *Madonna of the Green Cushion*, ca. 1507–1510

Louvre and the Pinacoteca di Brera in 1812, when the Parisian museum acquired from the Milanese gallery *St. Stephen Preaching in Jerusalem* by Vittore Carpaccio.

Upon entering the Musée du Louvre, these works remained there definitively, even though some had been seized as spoils of war. Following careful negotiations with its allies—overseen by the man at the helm of the Musée Napoléon, Dominique-Vivant Denon—the Musée du Louvre could, after 1815, continue to exhibit Tintoretto's *Paradise*, Pontormo's *Sacra Conversazione*, Titian's *Crowning with Thorns*, Barocci's *Circumcision*, and Veronese's *Marriage at Cana*, which had been exchanged for Charles Le Brun's *Meal at the House of Simon*. Also at this time, the famous *studiolo* of Isabelle d'Este, comprising masterworks painted by Mantegna, Lorenzo Costa, and Perugino, entered definitively into the collection of the Musée du Louvre.

The nineteenth century witnessed a clear abandonment of the program that had systematically enriched the Italian collection, with the acquisitions policy redirected toward the French and Northern schools, namely Flanders and Holland, which was particularly fashionable at the time. Contemporary French art was also especially favored, and at quite an early stage most of the great painters of the 1830s entered the collection of the new Musée du Luxembourg, a sort of subsidiary of the Louvre dedicated to contemporary art, for the Louvre itself could not exhibit the works of living artists. But professionals remained vigilant and seized every opportunity to complete the Italian collection as soon as it presented itself. Indeed, the Louvre reacted swiftly to the scandal that followed the bankruptcy of the Marquis de Campana, immediately seeking to acquire the extraordinary ensemble of Italian primitives that he had assembled in just a few years. Director of the *mont-de-piété* in Rome and an obsessive collector, Campana had let his passion get the best of him, to the extent that he began to dip into company reserves to fund his purchases. Accused of fraud and deeply in debt, he was arrested and his assets seized. Ever vigilant, the French nation, through the intercession of Emperor Napoleon III and for the sum of 4,390,000 francs, successfully purchased in 1857 Campana's incredible collection of 11,835 objects, 646 of which were paintings. Most of the latter were Italian primitives, which today compose the collection of the Musée du Petit-Palais in Avignon.

Toward the end of the nineteenth century and throughout the entire twentieth, it was the patient, constant, and inspired work of the Louvre's curators, assisted by the Society of the Friends of the Louvre and a number of patrons and donors, who facilitated the acquisition of numerous masterworks to fill various persisting lacunae in the collection of Italian art. The Louvre was thus able to acquire paintings by important artists whose efforts were otherwise absent from the museum's walls, including Antonello da Messina (*Portrait of a Man*, or *The Condottiere*, acquired in 1865; and *Christ at the Column*, acquired in 1992), Pisanello (*Portrait of a Young Princess*, acquired in 1893), Piero della Francesca (*Portrait of Sigismond Pandolfo Malatesta*, acquired in 1978), and Guiseppe Arcimboldo (his famous *Four Seasons*, acquired in 1964). And while these works by unrepresented artists were being introduced into the collection, so, too, were the holdings of works by existing artists being increased, as was the case with Lorenzo Lotto (*Christ Carrying the Cross*, acquired in 1982), Giovanni Bellini (*Christ Blessing*, acquired in 1912, and *Calvary*, in 1970), and Sassetta (*The Madonna and Child Surrounded by Six Angels*, acquired in 1956; *The Blessed Ranieri Rasini Freeing the Poor from a Prison in Florence*, given in 1965 by the Society of the Friends of the Louvre; and *The Damnation of the Soul of the Miser of Citerna*, acquired in 1988). In much the same way, the collection of seventeenth- and eighteenth-century Italian paintings continued to grow throughout the twentieth century, profoundly reinforced by the extraordinary donations of Othon Kaufman and François Schlageter in 1984 and of Fabrizio and Fiammetta Lemme in 1998, which together constitute the most significant gifts to the Department of Paintings in the last quarter of the twentieth century.

Today, the Italian collection, comprising nearly one thousand paintings and under the guardianship of four curators, is exhibited in the Denon Wing, within the most prestigious spaces at the Musée du Louvre: the Salon Carré, the historic gallery formerly (and famously) known as the Salon de Peinture; the Salle des Sept-Mètres, a small gallery dedicated to the Italian primitives; and, above all, the Grande Galerie and the so-called Salle des Etats, where the paintings of the Venetian school are on display and where one

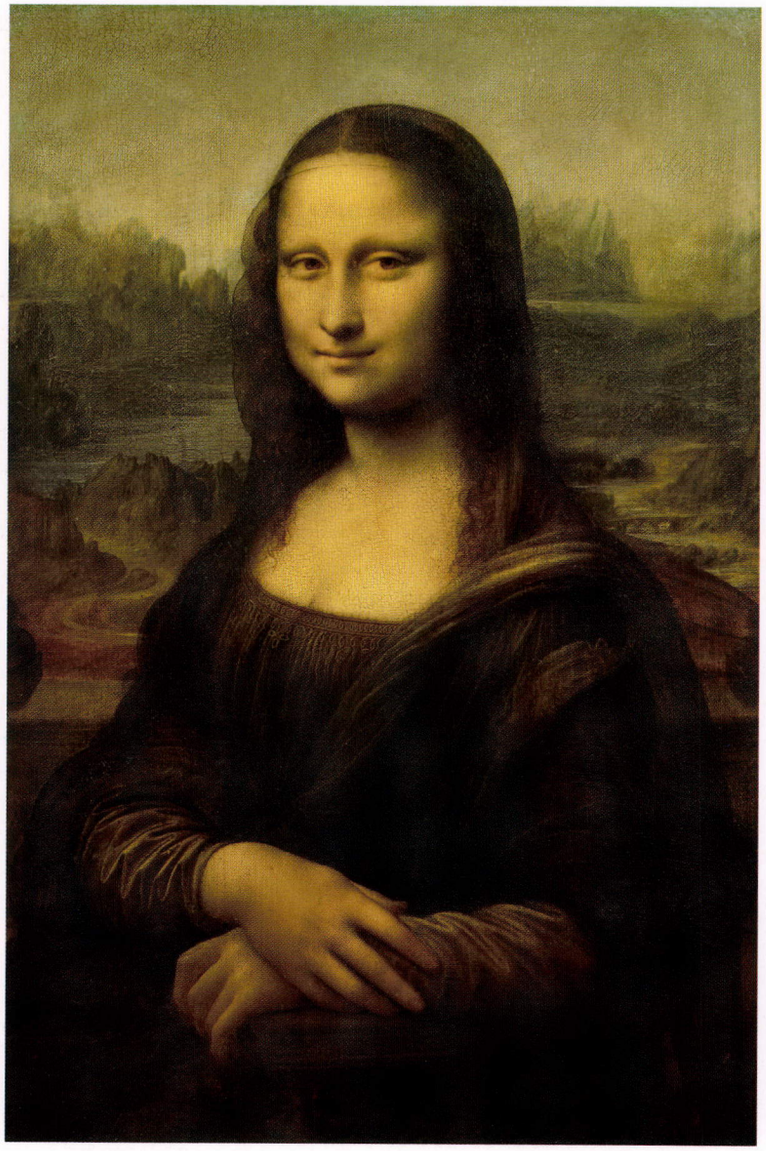
Guiseppe Arcimboldo, *Autumn*, 1573

may stand before and venerate the mythical *Mona Lisa*, which hangs in a showcase that was constructed specifically to house it.

The collection has not been entirely without omission, and we must mention the continued absence of such Italian masters as Duccio, Masaccio, and Giorgione, three giants of the Italian Renaissance who are not represented at the Louvre. Nevertheless, the museum offers a comprehensive collection of irrefutable masterpieces, illustrating the full depth and breadth of several artists' bodies of work: Andrea Mantegna, Sandro Botticelli, Raphael, Perugino, and, of course, Leonardo da Vinci. Moreover, the richness of its holdings from the Venetian school is unparalleled, comprising one of the world's most beautiful ensembles of paintings by Titian, Veronese, Bassano, and Tintoretto. Alongside the geniuses of the Renaissance, all the great masters of the seventeenth century—Caravaggio, Annibale Carracci, Francesco Albani, Domenichino, Luca Giordano, and Guercino—are equally well represented, both quantitatively and qualitatively. And we must not fail to mention the collection of Italian primitives at the Louvre, as well as the one conserved at the Petit-Palais d'Avignon—initially one and the same before being dispersed—that together represent the most beautiful assemblage of fourteenth- and fifteenth-century Italian paintings outside of Italy.

As both a world-renowned reference collection for scholars and researchers and an endless, intense source of curiosity for the public, who want above all to "see" *The Mona Lisa* and *The Marriage at Cana*, the Italian collection remains, more than two centuries after its founding, one of the highlights of any visit to the Musée du Louvre. This unmistakable fact led Daniel Soulié, author of the amusing book *The Louvre for Dummies*,[14] to make a comment strikingly similar to those of his eighteenth-century predecessors: "The Louvre has vowed to strive for excellence within the domain [of Italian paintings], and very few artists are missing from its collection!"

—*Vincent Pomarède*



Leonardo da Vinci, *The Mona Lisa*, 1503

[14] Daniel Soulié, *The Louvre for Dummies* (Paris, 2010), p. 198.

The Italian School

Cimabue (Cenni di Pepe)

VIRGIN AND CHILD IN MAJESTY SURROUNDED BY SIX ANGELS

This large work is one of the Italian masterpieces produced on the eve of the Renaissance. It shows the Virgin Mary seated on a golden throne borne by six angels, and the background is entirely gold, symbolizing the heavenly sphere. The painting is distinguished by its great sense of calm and majesty. Nevertheless, the Virgin is depicted not as the unapproachable Queen of Heaven, as in many medieval paintings, but already has thoroughly human features. She wears a blue gown that falls in soft folds and her hand is affectionately on her son's lap. The Infant Jesus, who is relatively large, wears a red robe that looks forward to the Passion. He gazes directly at the viewer, whom he blesses with his right hand. The colors of Mary and Christ are reiterated in the tunics and wings of the angels that surround the throne, thereby reinforcing the harmonious character of the painting. All these elements serve to imbue the painting with a markedly new sensibility that breaks with the preceding Medieval and Byzantine aesthetic. However, Cimabue had no knowledge of perspective and therefore positioned the angels vertically, rather than one behind the other. The work dates from the earliest days of Cimabue's career, well before the completion of his celebrated *Maestà* for the church of Santa Trinita (in the Uffizi Gallery, Florence). This painting is thought to have served as the high altar in the church of San Francesco in Pisa. Its frame is original and decorated with twenty-six painted medallions featuring saints and angels.

Cimabue (Cenni di Pepe), active 1272–1302
Virgin and Child in Majesty Surrounded by Six Angels, ca. 1280
H: 427 cm, 280 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 3; INV. 254

Giotto di Bondone

ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA

This large painting presents four episodes from the legend of St. Francis of Assisi (circa 1181–1226). The main motif is his stigmatization, the most important event in the life of this saint canonized just two years after his death. St. Francis is believed to have received the stigmata on his hands and feet from Christ (who appears above him to the right in the form of a seraph) while praying on Monte La Verna. The other three episodes are presented in the predella: on the left, he is shown supporting a collapsing church, as in the vision that gave him his calling; in the middle, we see the pope approving the Franciscan Rule; and on the right, St. Francis is shown preaching to the birds. The gold leaf background, against which the radiance of the figures, buildings, and landscape are silhouetted, further increases the importance of the painting. Regarded as the founder of the Italian Renaissance, Giotto di Bondone turned to the life of this important saint repeatedly in his work. The famous cycle of frescoes in the Upper Church of the Basilica of St. Francis in Assisi, the burial place of the founder of the Franciscan order, dates from around the same time and several of its scenes bear a close resemblance to the Louvre panel. By integrating into his work a refined naturalism and experimenting with the nascent rules of perspective, Giotto established himself as one of the founding artists of the Renaissance, helping to usher in the transition between the Byzantine and Medieval aesthetic and the Renaissance innovations that followed.

Giotto di Bondone, ca. 1265–1337
St. Francis of Assisi Receiving the Stigmata, ca. 1295–1300
H: 313 cm, L: 163 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 3; INV. 309

Giotto di Bondone

THE VISION OF INNOCENT III

Nearly every event in the life of St. Francis of Assisi (circa 1181–1226) has a legend associated with it. Among the best known of his miracles is the vision of Pope Innocent III (circa 1160–1216, reigned from 1198), one of the most important, though controversial, popes of the Middle Ages. In 1209 St. Francis went to Rome to obtain the pope's official approval for his new rule and newly founded monastic community. He found Innocence III difficult to convince, as the pope was in the process of initiating the bloody Albigensian Crusade against alleged heretics and regarded any new religious group with suspicion. The pope had a nightmare in which his church, the Lateran Basilica (symbolizing the Catholic Church and the papacy), began to shake and could only be prevented from collapsing by the brave intervention of St. Francis of Assisi. Giotto di Bondone has depicted the dream scene highly graphically. On the right, we see the pope attended by two servants in a richly appointed bedchamber; on the left is St. Francis propping up the swaying church. His vision convinced Innocent to confirm the Franciscan order shortly afterward.

Giotto di Bondone, ca. 1265–1337
The Vision of Innocent III, 1295-1300
H: 55 cm, L: 48 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 3; INV. 309

Giotto di Bondone

ST. FRANCIS PREACHING TO THE BIRDS

St. Francis preaching to the birds is one of the most popular episodes in the saint's life. It is one of the main reasons Francis was named a patron saint of animal and environmental conservationists by Pope John Paul II and that his feast day, October 4th, is designated World Animal Day. The sermon to the birds is believed to have taken place in the vicinity of Bevagna in southern Umbria, a region still renowned for its rich birdlife today. According to the legend, the birds were expecting St. Francis when he joyfully brought them the word of God: "My brother birds! Greatly must you praise and ever love your creator for he has given you feathers to keep you warm, wings with which to take to the skies, and everything else that you need.[. . .] For you neither sow nor reap, and yet he protects and guides you and lets you want for nothing." The saint's sermon to the birds can be interpreted as a hymn of praise to creation in general and an example of his spiritual view of nature. Giotto di Bondone has depicted the sermon with considerable sensitivity. He was one of the first artists to use nature as a model, and shows great mastery in his depiction of the different bird species.

Giotto di Bondone, ca. 1265–1337
St. Francis Preaching to the Birds, 1295-1300
H: 55 cm, L: 48 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 3; INV. 309

Ambrogio Lorenzetti

THE CHARITY OF ST. NICHOLAS OF BARI

Ambrogio Lorenzetti, active 1319–1348
The Charity of St. Nicholas of Bari, ca. 1330
H: 30 cm, L: 20 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; R.F. 2096

This painting portrays a legend relating to the life of St. Nicholas, who was bishop of Myra (in present-day Turkey) in the fourth century. As a young man, St. Nicholas assisted a poor father who had no money for the dowry of his three daughters. In order to preserve the daughters from prostitution and enable them to make matches befitting their social status, St. Nicholas secretly threw three gold nuggets into their bedchamber. Ambrogio Lorenzetti embellished the ancient legend with contemporary details, particularly with the perspective depiction of the interior, with its Late Gothic arched windows, as well as the furniture. It is known that in poor households several people would indeed share a bed. Furthermore, despite its red cushion, the chest in the foreground must have made an extremely uncomfortable place to sleep. This picture is thought to have constituted the left wing of an altarpiece whose right panel depicted St. Martin dividing his cloak (in the Yale University Art Museum, New Haven, Connecticut). Certain art historians believe that the *Virgin and Child Surrounded by Angels and Saints* in the Pinacoteca Nazionale, Siena, was once the central panel of the triptych.

Pietro Lorenzetti

THE ADORATION OF THE MAGI

Pietro Lorenzetti, active 1306–1345
The Adoration of the Magi, ca. 1335
H: 33 cm, L: 24 cm; Oil on wood
Denon, floor 1, room 4; R.F. 1986-2

This small painting depicts the adoration of the Three Kings. It probably once formed part of a portable altar and survives in its original frame, which is rare. The *Presentation at the Temple* in the Mimara Museum, Zagreb, has been identified conclusively as another fragment from the same altar. Due to the small, vertical format, the scene seems extremely crowded. In keeping with tradition, the three Wise Men from the East are portrayed as kings wearing crowns. The Star of Bethlehem hovers above the red tiles of the roof, its rays pointing toward the Christ Child below. Christ sits on the lap of his mother, Mary, who wears a blue cloak and perches on a red cushion decorated with a star pattern. Behind them stands Joseph, who wraps his red cloak tightly around him in order to protect himself from the chill of the cave. Pietro Lorenzetti, the brother of Ambrogio, excels above all in his depiction of the kings' magnificent robes and the golden gifts they offer to the Christ Child. The two grooms in the background trying to restrain the kings' horses constitute a genre-like detail, while the main motif of the Madonna and the king kneeling before her is like a devotional picture within a picture.

Simone Martini

THE CARRYING OF THE CROSS

Simone Martini is regarded as one of the most important exponents of the Sienese Early Renaissance. Although a pupil of the famous Duccio di Buoninsegna (circa 1255–1319), he was also significantly influenced by the school of Giotto di Bondone and, like the latter, painted frescoes in the Basilica of St. Francis in Assisi. *The Maestà*, a large fresco in the Great Hall of the Palazzo Pubblico in Siena, is considered to be Martini's most important work. His fine style, lively narrative, and love of detail, which also characterize the small-format *Carrying of the Cross*, soon made Martini famous. In 1317 he became the court painter of Robert of Anjou, who although French resided in Siena, and in 1340 he was appointed court painter to the papal court in Avignon. This painting, heavily populated with figures, once formed part of a small private altar belonging to a member of the powerful and noble Italian Orsini family, whose coat of arms appears on the reverse. The remaining panels of this small portable altar are in museums in Berlin and Antwerp. Christ is shown being brutally pulled along by his robes and driven forward with a stick. He is supported by a small number of followers, some of whom help him carry the heavy cross. The woman in a red gown raising her arms in distress is probably Mary Magdalene. The city of Jerusalem resembles contemporary Siena and reveals Martini's talent for architectural representation.

Simone Martini, active 1315–1344
The Carrying of the Cross, ca. 1335
H: 30 cm, L: 20 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 670 bis

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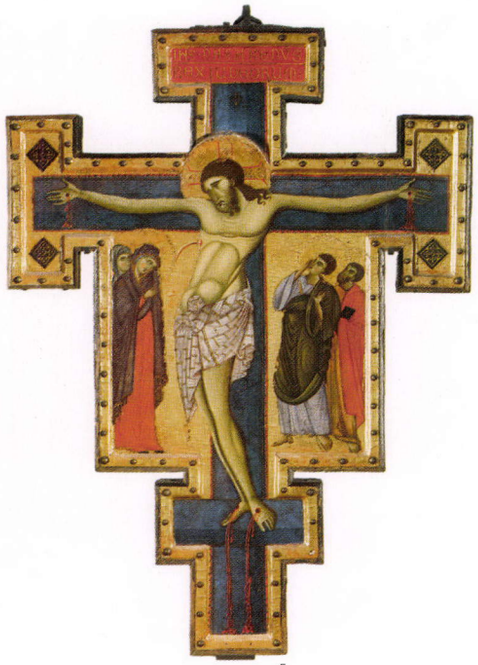

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Giotto di Bondone, ca. 1265–1337
1. *The Crucifixion*, ca. 1330
H: 136 cm, L: 118 cm; Wood, oil, gold base coat
Denon, floor 1, room 3; R.F. 1999-11

Unknown Paduan Painter, 14th century
2. *The Ascension*, early 14th century
H: 29 cm, L: 20 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; R.F. 1979-18

Unknown Italian Painter, 14th century
3. *St. Francis of Assisi*, mid-13th century
H: 95 cm, L: 39 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; R.F. 975

Déodato Orlandi, ca. 1284–1331
4. *The Virgin and Child*, ca. 1320
H: 88 cm, L: 41 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; R.F. 1945-21

Master of San Francesco, late 13th century
5. *Painted Cross*, ca. 1265
H: 96 cm, L: 73 cm; Tempera, wood
Denon, floor 1, room 4; R.F. 1981-48

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Unknown Paduan Painter, 14th century
1. *The Incredulity of St. Thomas*, early 14th century
H: 29 cm, L: 20 cm; Oil, wood, gold foil
Denon, floor 1, room 4; D.L. 1973-25

Guido da Siena, 13th century
2. *The Nativity; The Presentation in the Temple*, ca. 1275
H: 36 cm, L: 47 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; R.F. 1968-9

Ambrogio Lorenzetti, active 1319–1348
3. *The Virgin and Child*, ca. 1330
H: 122 cm, L: 54 cm; Tempera, wood
Denon, floor 1, room 4; R.F. 1998-29

Master of the Codex of St. George, 14th century
4. *The Virgin and Child on a Throne*, ca. 1320
H: 56 cm, L: 21 cm; Tempera, wood, base coat gold
Denon, floor 1, room 4; INV. 815 bis

Master of Santa Chiara, ca. 1290–1330
5. *The Calvary*, ca. 1330
H: 27 cm, L: 18 cm; Oil on wood, gold
Denon, floor 1, room 4; D.L. 197314b

Paolo Veneziano
(Paolo di Venezia)
THE VIRGIN AND CHILD WITH SAINTS

Paolo Veneziano (Paolo di Venezia), active 1333–1358
The Virgin and Child with Saints, 1354
H: 100 cm, L: 60 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; M.I. 396, M.I. 396bis, M.I. 396b ter

The painter Paolo Veneziano, named after his place of birth, Venice, belonged to a family of artists and ran a workshop with his sons. These three panels once formed part of a large polyptych with the Virgin at the center and narrower panels on either side depicting pairs of saints. Two of these side panels survive, showing St. Francis of Assisi and St. John the Baptist on the left and St. John the Evangelist and St. Antony of Padua on the right. The panel of the Virgin and Child is one of the few works of the Italian Early Renaissance that can be securely dated, as the year 1354 has been inscribed by the artist on the bottom right of the throne ("MCCCLIII.M.O.T.") The frames are largely original, which is astonishing given the age of the paintings. The altar was made during the last few years of Paolo's life, when he adopted a strongly abstracted style. His models for the Virgin and the highly elongated figures of saints were Byzantine icons, which are also notable for their very dark flesh tones. On the other hand, he has remained faithful to his love of magnificent fabrics and gowns, which is particularly evident in the fine gold pattern of the Virgin's cloak.

Vitale da Bologna
(Vitale di Aimo degli Equi)
THE CORONATION OF THE VIRGIN

Vitale da Bologna (Vitale di Aimo degli Equi), active 1330–1359
The Coronation of the Virgin, ca. 1340
H: 52 cm, L: 57 cm; Oil on wood
Denon, floor 1, room 4; R.F. 1996-19

This nearly square panel depicts the coronation of the Virgin by Christ and once formed the central part of a large polyptych. The coronation of the Virgin was an extremely popular motif in Bologna throughout the entire 14th century, particularly for private altars, and three other versions are known by Vitale da Bologna alone. The Louvre panel stands out for the richness of its design and the lavish use of gold for the backgrounds, robes, and haloes. Even the Virgin's blue robe, which alludes to her as the Queen of Heaven, is covered with gold striations. She bows her head humbly to her son, Christ, who places a crown on it. He sits on the left side of a large double throne while the space to his right has been reserved for the Virgin. The throne is covered by an extremely magnificent and finely patterned cloth of honor held up by three angels who peep out from behind it. It is flanked by saints including St. John the Evangelist (front left, next to Mary), whose golden robe is almost indistinguishable from the background. The medallion he holds bears the image of an eagle, one of his attributes.

Barnaba da Modena

THE VIRGIN AND CHILD

Barnaba da Modena, ca. 1328–1386
The Virgin and Child, ca. 1370
H: 109 cm; L: 72 cm, Tempera, wood
Denon, floor 1, room 4; R.F. 1968-4

Depictions of the *Maria lactans*, Mary breast-feeding her child, were extremely popular in the Late Middle Ages. Unlike other, more majestic and remote Madonna types, the *Maria lactans* stresses the humanity of the Virgin and, above all, the Son of God. Barnaba da Modena created an especially tender relationship between mother and child. The Virgin has placed her arm gently around her son as he sits on her lap and guides him to her breast without taking her eyes off the viewer, who thereby becomes a passive participant in this intimate scene. The Infant Jesus grasps the hand of his mother trustingly while toying with his naked foot in a characteristically babyish manner. The Virgin's blue cloak is covered with countless gold lines that converge at certain points to form star-like shapes, distinguishing her as the Queen of Heaven. With its raised, relief-like inner frame in the shape of a pointed arch and its painted ledge covered in red fabric, the painting resembles a window into the heavenly realm of the Virgin. This painting combines several of the pictorial innovations that were then emerging in Florentine painting with the enduring traditions of the Byzantine aesthetic, which were still very much in vogue.

Ugolino di Nerio

THE VIRGIN AND CHILD

Ugolino di Nerio, active 1317–1327
The Virgin and Child, ca. 1312
H: 69 cm, L: 47 cm; Oil on wood, base coat gold
Denon, floor 1, room 4; R.F. 1986-56

This work is one of the most beautiful Italian Madonna paintings of the early 14th century. Its creator, Ugolino di Nerio, also known as Ugolino da Siena, is thought to have been born into a Sienese family of artists in around 1280. Little is known about his life, but he must have been a highly esteemed painter in Tuscany given that he was commissioned in around 1325 to paint the large high altar of the Basilica di Santa Croce in Florence. This depiction of the Virgin was the middle panel of a larger altar. It was originally framed by figures of the saints, two of which are now in museums in Kraków and Illinois. With its curved, gently flowing forms, this work is still very much in the Sienese Late Gothic style. The painting is unique in that it shows the inner bond between Mary and the Infant Jesus, who is looking at his mother as he grasps the corner of her finely patterned veil. Mary, on the other hand, directs her gentle gaze at the viewer. This type of Madonna and its golden background are modeled after Byzantine icons venerated in many churches in Italy and copied by numerous Italian painters such as Duccio (circa 1255–1319).

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Unknown Sienese Painter, late 13th century
1. *The Virgin and Child*, late 13th century
H: 48 cm; L: 40 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; R.F. 1947-17

Unknown Tuscan Painter, late 14th century
2. *The Virgin and Child with Two Angels*, ca. 1360
H: 59 cm; L: 43 cm; Tempera, oil, wood
Denon, floor 1, room 4; R.F. 1272

Pietro da Rimini, ca. 1300–ca. 1350
3. *The Deposition of the Cross*, ca. 1325
H: 43 cm, L: 36 cm; Tempera, oil, wood (poplar), base coat gold
Denon, floor 1, room 4; R.F. 2287

Master of 1333, 14th century
4. *Triptych*, 1333
H: 135 cm, L: 73 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 20197

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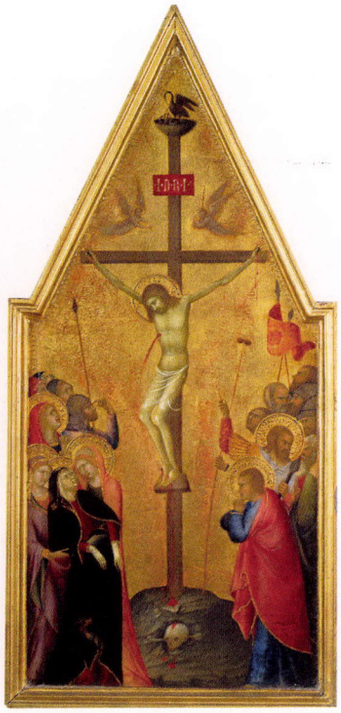

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Master of the Rebellious Angels, 14th century
1. *The Fall of Rebellious Angels*, ca. 1330
H: 64 cm, L: 29 cm; Oil, canvas, wood, base coat gold
Denon, floor 1, room 4; D.L. 19671a

Lippo Memmi, 14th century
2. *St. Peter*, ca. 1330
H: 94 cm, L: 44 cm; Oil, gold foil, wood
Denon, floor 1, room 4; M.I. 690

Lippo Memmi, attributed to, 14th century
3. *The Crucifixion*, ca. 1340
H: 60 cm, L: 28 cm; Oil, wood, gold foil, silver foil
Denon, floor 1, room 4; R.F. 1984-31

Matteo Giovannetti, ca. 1300–1370
4. *The Angel and the Virgin of the Annunciation*, ca. 1345
H: 41 cm, L: 22 cm; Oil on wood
Denon, floor 1, room 4; R.F. 1996-3, 1996-4

Simone dei Crocifissi (Simone di Filippo), 1330–1399
5. *Triptych Reliquary*, ca. 1365
H: 50 cm, L: 55 cm; Oil on wood
Denon, floor 1, room 4; D.L. 1973-15

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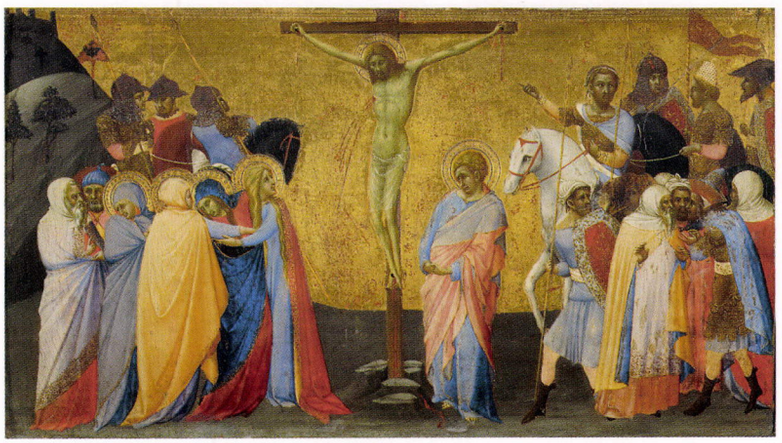

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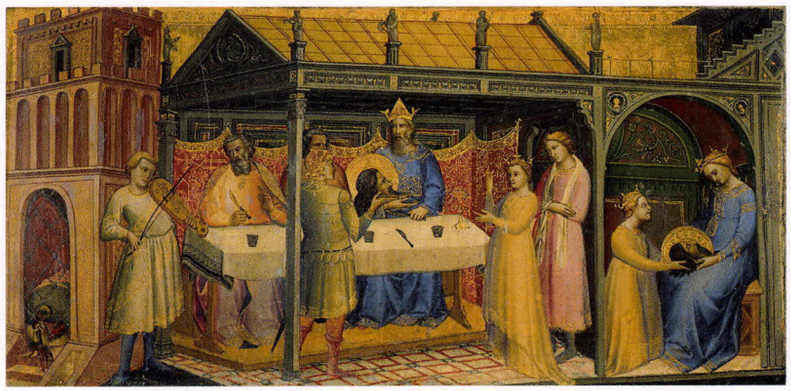
Bernardo Daddi, ca. 1320–1348
1. *The Annunciation*, ca. 1335
H: 43 cm, L: 70 cm; Tempera, wood, gold foil
Denon, floor 1, room 3, M.I. 393

Bartolomeo Bulgarini, 1337–1378
2. *The Crucifixion*, 1350–1351
H: 43 cm, L: 77 cm; Tempera, gold foil, wood
Denon, floor 1, room 4; INV. 312

Taddeo di Bartolo, ca. 1362–1422
3. *The Crucifixion*, ca. 1400
H: 22 cm; L: 55 cm; Tempera on wood (poplar), gold base coat
Denon, floor 1, room 4; M.I. 417



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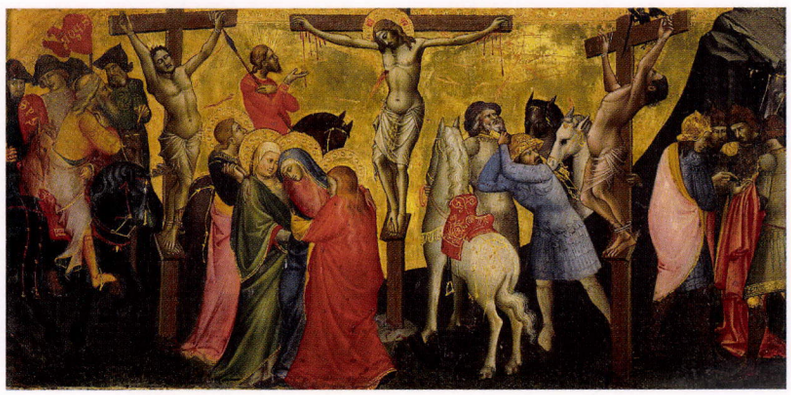

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Lorenzo Monaco, ca. 1370–1425
1. *The Banquet of Herod*, 1387–1388
H: 34 cm; L: 68 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 290

Lorenzo Monaco, ca. 1370–1425
2. *The Crucifixion*, 1387–1388
H: 34 cm, L: 68 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 290

Lorenzo Monaco, ca. 1370–1425
3. *The Meeting between St. James the Elder and the Magician Hermogenes; The Martyrdom of St. James the Elder*, 1387–1388
H: 34 cm; L: 68 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 290

Gentile da Fabriano, active 1370–1427
4. *Presentation in the Temple*, 1423
H: 26 cm, L: 62 m; Oil on wood (poplar)
Denon, floor 1, room 4; INV. 295

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Giovanni da Milano, active ca. 1346–1369
1. *St. Francis of Assisi*, ca. 1360
H: 113 m, L: 39 cm; Tempera, Oil, wood, gold foil
Denon, floor 1, room 3; INV. 20162

Lorenzo Veneziano, active ca. 1356–1372
2. *The Virgin and Child*, 1372
H: 126 cm, L: 56 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; M.I. 395

Francesco di Vannuccio, ca. 1356–1389
3. *The Crucifixion with St. Francis of Assisi and the Young St. Vitus*, ca. 1380
H: 53 cm, L: 20 cm; Tempera, wood, gold, foil
Denon, floor 1, room 4; R.F. 2006-2

Lorenzo Monaco, ca. 1370–1425
4. *Christ in the Garden of Gethsemane; Holy Women at the Tomb; An Angel Above*, 1408
H: 66 cm, L: 12 cm; Tempera, wood (poplar), base coat gold
Denon, floor 1, room 4; R.F. 965

Unknown Neapolitan Painter, 14th century
5. *The Crucifixion*, mid 14th century
H: 89 cm, L: 59 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; M.I. 358

Bartolo di Fredi, ca. 1353–1410
6. *The Presentation in the Temple*, 1388
H: 190 cm, L: 125 cm; Tempera, oil on wood (poplar), gold foil
Denon, floor 1, room 4; M.I. 394

Master of Santa Verdiana (sometimes attributed to Tommaso Led Mazza), late 14th century
7. *The Coronation of the Virgin*, ca. 1385
H: 122 cm, L: 67 cm; Tempera, gold foil, wood
Denon, floor 1, room 3; INV. 816

Lorenzo Monaco (and workshop)

THE MADONNA OF HUMILITY

Lorenzo Monaco (and workshop), active 1370–1425
The Madonna of Humility, ca. 1415
H: 92 cm, L: 54 cm; Tempera, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 381

This painting combines two traditions in the representation of the Virgin Mary: the *Madonna humilitas* and the *Maria lactans*. In contrast to the Virgin enthroned, the Madonna of humility sits on the ground or on a large cushion in order to convey her pious submission to the will of God. Her mild nature is underlined by the soft folds into which her cloak falls. She is also depicted in the very human role of a young mother breast-feeding her newborn child. Only the gold background and halo indicate the divine sphere to which the mother and child belong, and in which the viewer can share while contemplating the work. The painting is aimed primarily at the patron or patrons who presumably belonged to the important Florentine merchant and banking families of Corsini and Alberti del Giudice, whose coats of arms are incorporated into the bottom part of the frame. Positioned at the apex of the original carved frame is a quatrefoil medallion containing a depiction of God the Father, presumably the work of one of Lorenzo Monaco's assistants.

Master of Charles de Duras
(Master of the Taking of Taranto)

THE TRIUMPH OF VENUS ADORED BY SIX LEGENDARY LOVERS

Master of Charles de Duras (Master of the Taking of Taranto), active early 15th century
The Triumph of Venus Adored by Six Legendary Lovers, 15th century
Ø: 51 cm; Tempera, wood (poplar)
Richelieu, floor 1, room 4; RF 2089

This unusual twelve-sided panel is a so-called birth tray (*desco da parto* in Italian). Such objects were given as gifts, particularly in Florence, in celebration and commemoration of the birth of a child. Usually round and occasionally, as here, dodecahedral, they are generally painted on both sides, bearing a Christian or mythological motif on the front and a coat of arms, frequently combined with a proverb, on the reverse. For a long time these tray-like panels were mistakenly thought to be objects of applied or decorative art. However, as the Louvre example demonstrates, they were actually paintings of the highest artistic merit that would remain in the possession of a family as valuable artworks and keepsakes. The anonymous master who painted this *Triumph of Venus* has set the veneration of the goddess of love in a richly detailed garden. Venus appears in a golden *mandorla* (almond-shaped aura) accompanied by two putti bearing a bow and arrow—the weapon of love. Golden beams radiate out from her lap toward six noblemen representing well-known lovers from the Bible and classical and medieval literature: Achilles, Tristan, Lancelot, Samson, Paris, and Troilus.

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Sassetta (Stefano di Giovanni), active 1423–1450
1. *St. Nicholas of Bari*, ca. 1430
H: 126 cm, L: 44 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; R.F. 1981-57

Sassetta (Stefano di Giovanni), active 1423–1450
2. *The Virgin and Child Surrounded by Angels; St. Anthony of Padua; and St. John the Evangelist*, between 1437–1444
H: 207 cm, L: 118 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4, R.F. 1956-11

Sassetta (Stefano di Giovanni), active 1423–1450
3. *Blessed Ranieri Delivering the Poor from a Prison in Florence*, ca. 1440
H: 43 cm, L: 63 cm; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; R.F. 1965-2

Sassetta (Stefano di Giovanni), active 1423–1450
4. *The Damnation of the Soul of the Miserly Citerna*, ca. 1440
H: 45 cm, L: 58 m; Tempera, wood (poplar), gold foil
Denon, floor 1, room 4; R.F. 1988-9

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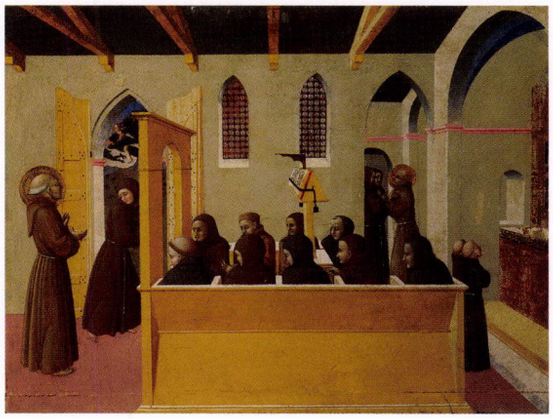

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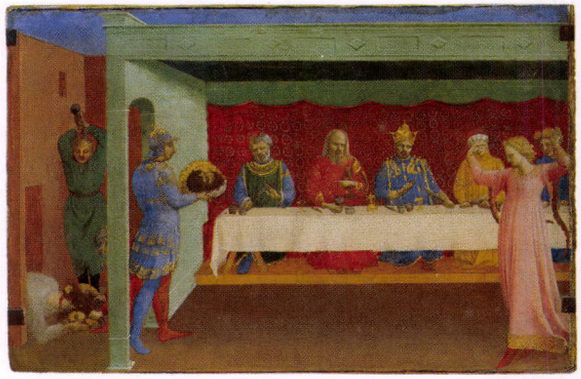
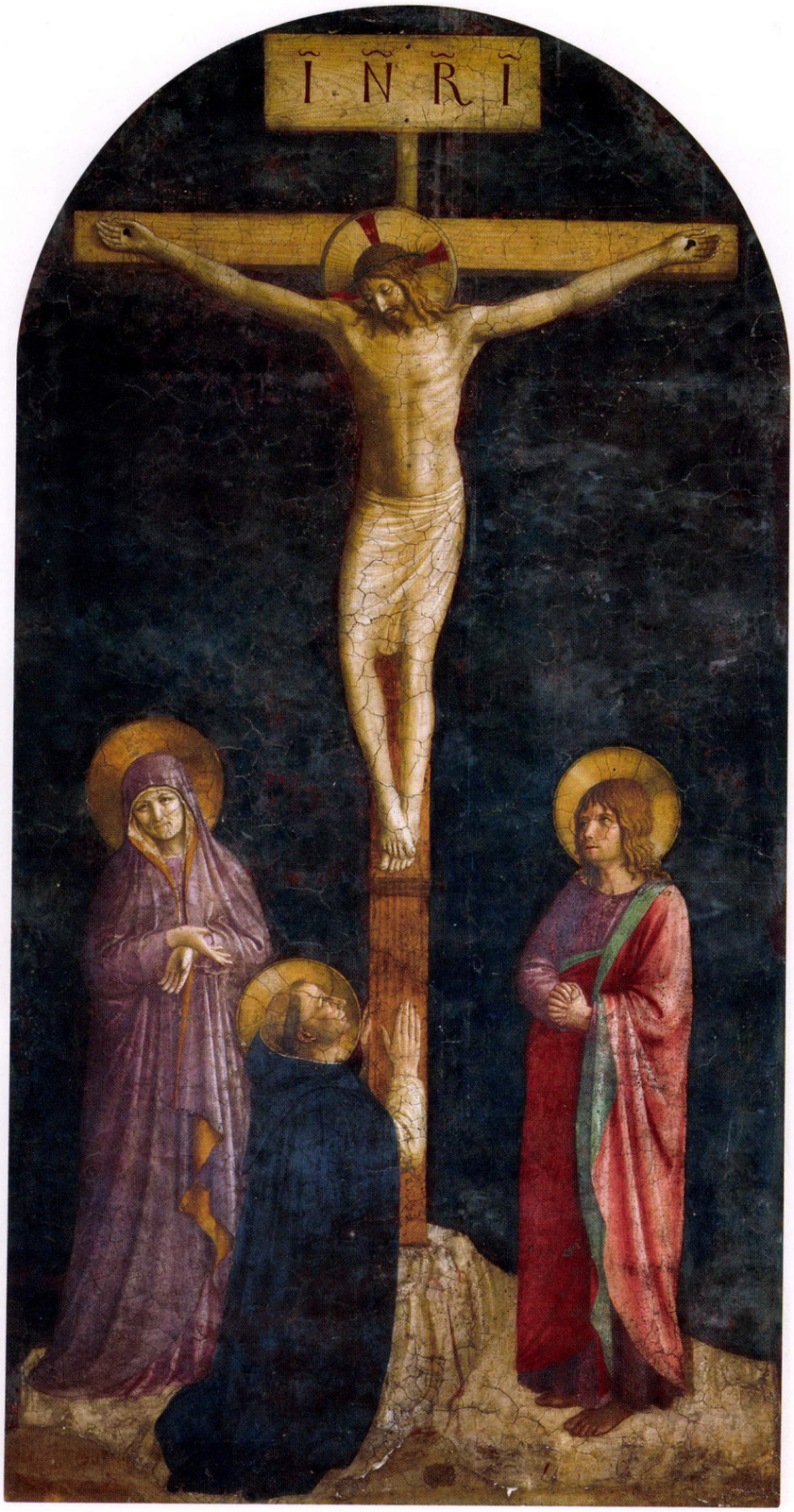
Pisanello (*Antonio di Puccio di Giovanni de Cereto*)

PORTRAIT OF A YOUNG PRINCESS

This painting is one of the most beautiful and at the same time most puzzling of Italian Renaissance portraits. The identity of the subject, a young noblewoman wearing a fashionable dress with her hair done up, is shrouded in legend. In view of the brightly colored flowers and butterflies of the background, it is tempting to see the work as a wedding portrait. Evidence for this interpretation has been found in the eye-catching embroidery on the upper part of the subject's dress, which depicts a decorated double-handled vase, the emblem of the powerful northern Italian Este family whose titles included marchese of Ferrara and Modena. Another clue could be the sprig of juniper fastened to the seam of the sleeve. The name of this plant in Italian, *ginepro*, has been interpreted as an allusion to the Christian name of the unfortunate Ginevra d'Este (1419–1440), who was poisoned by her husband, Sigismondo Malatesta, after he learned of her infidelity. Other possibilities are Margarete Gonzaga, who married Lionello d'Este in 1435, or Ginevra's sister Lucia, the wife of Carlo Gonzaga. This possible connection to the Gonzaga family is supported by the dominance in the painting of the colors of this noble house: red, green, and white. Even in the absence of any certainty as to the identity of the sitter, however, the work is a veritable tour de force. It represents one of Pisanello's rare forays into portraiture; indeed, only one other portrait by his hand is known, that of Lionello d'Este (in the Carrara Academy, Bergamo). The pose of the young woman, viewed in strict profile, is a clear reflection of Pisanello's work as a medalist.

Pisanello (Antonio di Puccio di Giovanni de Cereto), ca. 1395–1455
Portrait of a Young Princess, ca. 1435
H: 43 cm, L: 30 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 766




INRI

Fra Angelico (Guido di Pietro)

THE CRUCIFIXION

This fresco was originally in the monks' refectory of the Dominican monastery of San Domenico di Fiesole, near Florence. It remained on site until 1875, when it was removed from the wall, rounded off at the top, and sold to the Louvre by a Florentine art dealer in 1880. The painter, Fra Angelico, had a close personal connection to the monastery, having taken his vows there, and among other works painted the high altar for its church (in the National Gallery, London). This Crucifixion scene also has close ties to the Dominican order. At the foot of the cross, the painter has depicted St. Dominic, in the black habit of the order, kneeling on the bare rock and grasping the cross with both hands. Dominic and Christ are looking directly at each other while the Virgin Mary and St. John, standing to the left and right of the cross, have no eye contact with Christ. The work is an expression of the increased veneration of the cross by St. Dominic, as it was one of the saint's attributes. Fra Angelico painted a similar scene for the church of the monastery of San Marco in Florence, where he spent much of his life.

Fra Angelico (Guido di Pietro), active 1417–1455
The Crucifixion, ca. 1440
H: 435 cm, L: 260 cm; Fresco painting, lime plaster
Denon, floor 1, room 2; R.F. 265

Fra Angelico (Guido di Pietro), active 1417–1455
The Beheading of St. John the Baptist and the Feast of Herod, ca. 1430
H: 21 cm, L: 32 cm; Tempera, oil on wood
Denon, floor 1, room 3; R.F. 196

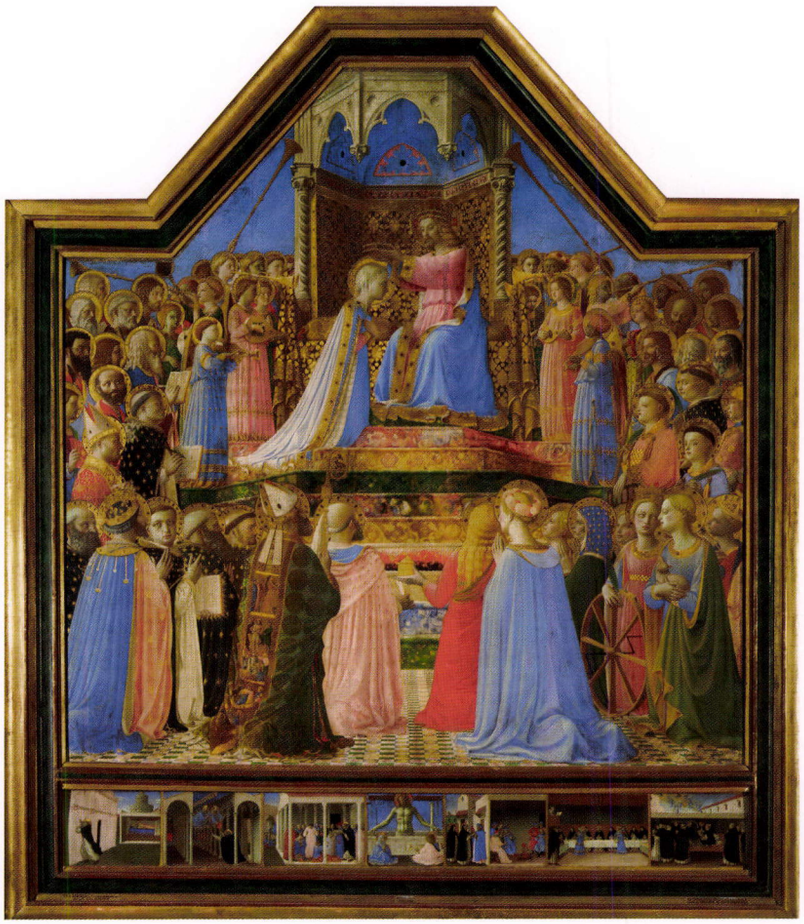
Fra Angelico (Guido di Pietro), active 1417–1455
The Martyrdom of St. Cosmas and St. Damian, ca. 1438
H: 37 m, L: 46 m; Tempera, oil on wood (poplar)
Denon, floor 1, room 3, R.F. 340

Fra Angelico (Guido di Pietro), active 1417–1455
Angel in Adoration, Facing Right and Angel in Adoration, Facing Left, ca. 1430
H: 37 cm, L: 23 cm; Tempera, oil on wood (poplar), gold foil
Denon, floor 1, room 3; R.F. 1731, 2002-3

Fra Angelico (Guido di Pietro), active 1417–1455
God the Father, ca. 1425
Ø: 12 m; Oil on wood, gold foil
Denon, floor 1, room 3; D.L. 1973-22

Fra Angelico (Guido di Pietro)

THE CORONATION OF THE VIRGIN



This eight-sided panel depicts the coronation of the Virgin by Christ in Heaven attended by a large crowd of saints. Beneath the main scene, the predella is decorated with episodes from the life of St. Dominic. This indicates that the work may originally have been painted for a church of the Dominican order founded by the saint, most probably the church of the monastery of San Domenico di Fiesole, near Florence, where the painter-monk Guido di Pietro, known as Fra ("brother") Angelico, took his vows. This altarpiece may have been commissioned for the church at the behest of the Gaddi family. Considered to be an early work, the painting is distinguished above all by its radiant palette, which lends it the appearance of an exquisite book miniature (Fra Angelico was indeed also an illuminator). These radiant colors are not confined to the robes of the saints but are also used in the steps of the marble staircase before the heavenly throne. The floor on which the saints in the foreground are kneeling is one of the early masterpieces of perspective design in Florence, and like the already highly three-dimensional figures of the saints is firmly of the Renaissance. Influenced strongly by the art of Masaccio, Fra Angelico is one of the first painters of the era to integrate naturalism into his compositions and to effectively employ the rules of mathematical perspective. By contrast, the Late Gothic style has been retained for the tracery baldachin above Christ's throne.

Fra Angelico (Guido di Pietro), active 1417–1455
The Coronation of the Virgin, ca. 1430
H: 209 cm, L: 206 cm; Tempera, oil on wood
Denon, floor 1, room 3; INV. 314

Filippo Lippi

THE VIRGIN AND CHILD WITH SS. FREDIANO AND AUGUSTINE, ALSO KNOWN AS BARBADORI ALTARPIECE

Filippo Lippi, ca. 1406–1469
The Virgin and Child with SS. Frediano and Augustine, also known as Barbadori Altarpiece, 1437
H: 208 cm, L: 244 cm; Oil on wood (poplar)
Denon, floor 1, room 3; INV. 339

Filippino Lippi, ca 1457–1504
Scenes from the Story of Virginia, ca. 1470
H: 45 cm, L: 126 cm; Oil on wood
Denon, floor 1, room 3; M.I. 501

This large-format work is an early masterpiece by the Florentine Renaissance painter Filippo Lippi. Highly regarded even during the artist's lifetime, it depicts a richly appointed room at whose center, before a rocaille throne niche, stands the Virgin Mary. The Virgin is surrounded by angels holding lily stems symbolizing her purity, while the saints Frediano and Augustine kneel on a wide marble step in the foreground. The room's walls and the throne's architecture are also marble. The painting originally formed the central panel of a large altar commissioned in his will by Gherardo Barbadori, one of the leaders of the Guelph party, for his family chapel in the church of Santo Spirito in Florence. The altarpiece's original predella is now in the collection of the Uffizi Gallery, Florence. On March 8, 1437, Filippo Lippi, at the time still officially a monk in the Carmelite monastery of Santa Maria della Carmine, was commissioned to execute the work. It is possible that the partly concealed figure of a monk, clad in the white habit of the Carmelites and peering over the balustrade on the left of the picture, is a self-portrait by the young artist. One of Lippi's pupils was Sandro Botticelli, who took his master's transparent and radiant palette and graceful figures to a new level in his own work.

Paolo Uccello (Paolo di Dono)

THE BATTLE OF SAN ROMANO: THE COUNTERATTACK OF MICHELETTO DA COTIGNOLA

Before becoming a painter, Paolo Uccello was an apprentice for the famous Florentine sculptor Lorenzo Ghiberti, and the knowledge of metalworking he gained from this workshop is evident in *The Battle of San Romano*. Despite suffering some damage, a good impression can still be gained of the metallic luster of the armor. The artist even applied a coating of real metal to the silver trimmings on the horse's saddle straps. The Louvre picture is one of a cycle of three large-format paintings depicting the main episodes of the battle (National Gallery, London; Uffizi Gallery, Florence). These works celebrate the victory of the Florentine army, under the command of Micheletto da Cotignola, over Siena on June 1, 1432. The battle took place at San Romano, near Lucca. According to the latest research, the paintings probably adorned the walls of the *camera grande* of the Florentine palace of Lionardo Bartolini Salimbeni, who was also the likely patron of this cycle. All three paintings were later seized by Lorenzo de Medici, who used them to adorn his own private apartment. Only the main figures in the foreground have been depicted by Uccello in their entirety. Behind them is a forest of horse legs, soldiers, and lances, successfully evoking the tumult and violence of battle. The artist is believed to have used wooden models to help him capture the physical attitude of the rearing horses. The illusion of movement is absolute, and Uccello exhibits a masterful handling of perspective to organize the tumultuous scene, establishing a sense of order through an elegant interplay of lances and combatants.

Paolo Uccello (Paolo di Dono), 1397–1475
The Battle of San Romano: the Counterattack of Micheletto da Cotignola, ca. 1435
H: 182 cm, L: 317 cm; Tempera, wood
Denon, floor 1, room 3; M.I. 469

Giovanni di Paolo

THE PROCESSION OF ST. GREGORY TO THE CASTEL SANT'ANGELO

Giovanni di Paolo, ca. 1399–1482
The Procession of St. Gregory to the Castel Sant'Angelo, ca. 1465
H: 40 cm, L: 42 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 672

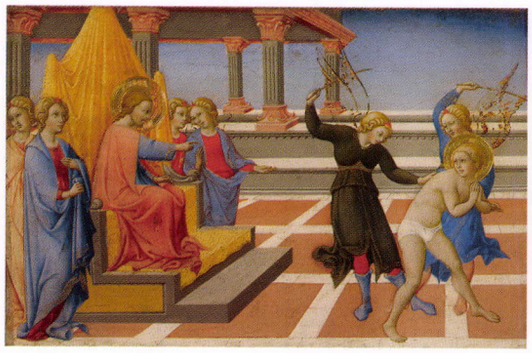
This small panel depicts a scene from the life of Pope Gregory the Great (circa 540–604). According to legend, Gregory called on the people of Rome to join a procession to implore the Mother of God for help in overcoming the plague epidemic. Gregory then had a vision in which Archangel Michael hovered above the ancient mausoleum of Emperor Hadrian sheathing his sword, indicating that the plague was over. The mausoleum, which had recently been incorporated into the city fortifications, was renamed the Castel Sant'Angelo in honor of the vision. Giovanni di Paolo has reproduced every detail of the legend in a work whose perspective and human proportions nevertheless remain highly traditional. In the foreground we see the procession leaving the city and crossing the bridge over the Tiber. On the right, St. Gregory, wearing his ceremonial papal vestments and tiara, prays fervently to the image of the Madonna being carried along before him by a priest. In the middle ground is the Castel Sant'Angelo with its cake-like superstructure, above which appears Archangel Michael. This work once formed part of the predella of a larger altar.

Jacopo Bellini

THE MADONNA OF HUMILITY ADORED BY A PRINCE OF THE HOUSE OF ESTE

Jacopo Bellini, ca. 1400–1470
The Madonna of Humility Adored by a Prince of the House of Este, ca. 1440
H: 60 cm, L: 40 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 41

Jacopo Bellini was the progenitor of the famous Venetian family of painters. His main interest, as can be seen today in his numerous sketches, was depicting nature as accurately as possible. Before settling in Venice at the end of his long journeyman years, he worked in Ferrara for the powerful Este family, who were among the most important artistic patrons of their day. Until a few years ago, the donor seen kneeling at the feet of the Virgin was universally accepted as being Lionello d'Este, marchese of Ferrara between 1441 and 1450, whose portrait (now lost) Jacopo painted in 1441. Due to the figure's facial features, Lionello's brothers Ugo or Meliaduse are now also regarded as possibilities. Relative to the far smaller donor, the Virgin seems monumental despite her humble attitude. Wearing a gently flowing blue mantle, the Virgin sits on a red cushion placed on a lawn dotted with flowers. The Infant Jesus balances almost acrobatically on her knee while Mary attempts to cover his nakedness with a transparent cloth. Jesus has turned toward, and blesses, the donor. In the background, a mountain landscape with castles and cities extends into the distance.



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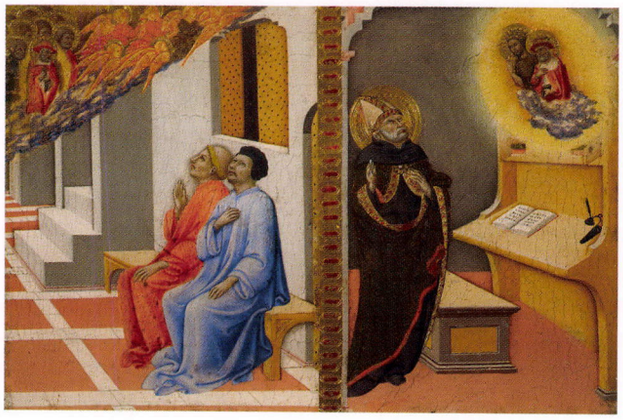

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Sano di Pietro, 1406–1481
1. *Scenes from the Life of St. Jerome, part 1*, 1444
H: 23 cm, L: 35 m; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 470

Sano di Pietro, 1406–1481
2. *Scenes from the Life of St. Jerome, part 2*, 1444
H: 23 cm, L: 36 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 471

Sano di Pietro, 1406–1481
3. *Scenes from the Life of St. Jerome, part 3*, 1444
H: 23 cm, L: 37 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 472

Sano di Pietro, 1406–1481
4. *Scenes from the Life of St. Jerome, part 4*, 1444
H: 23 cm, L: 37 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 473

Sano di Pietro, 1406–1481
5. *Scenes from the Life of St. Jerome, part 5*, 1444
H: 23 cm, L: 37 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 474

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Àlvaro Pires (or his entourage), active ca. 1411–1434
1. *St. Jerome Reading*, 15th century
H: 51 cm, L: 26 cm; Tempera, wood (poplar), base coat gold
Denon, floor 1, room 4; INV. 839

Giovanni da Modena, ca. 1398–1456
2. *The Virgin and Child*, ca. 1420
H: 64 cm, L: 64 cm; Tempera, oil, wood, base coat gold
Denon, floor 1, room 4; R.F. 1983-45

Bartolomeo di Tommaso da Foligno, ca. 1408–1454
3. *The Resurrection*, ca. 1450
H: 22 cm, L: 29 cm; Oil on wood
Denon, floor 1, room 4; D.L. 1973-24

Antonio Vivarini, ca. 1415–ca. 1476
4. *St. Louis of Toulouse*, ca. 1450
H: 46 cm, L: 36 cm; Tempera, wood, gold foil
Denon, floor 1, room 4; INV. 872

Giovanni di Francesco, 1412–1459
5. *The Nativity and Adoration of the Magi*, ca. 1455
H: 21 cm, L: 117 cm; Oil on wood
Denon, floor 1, room 3; M.I. 523

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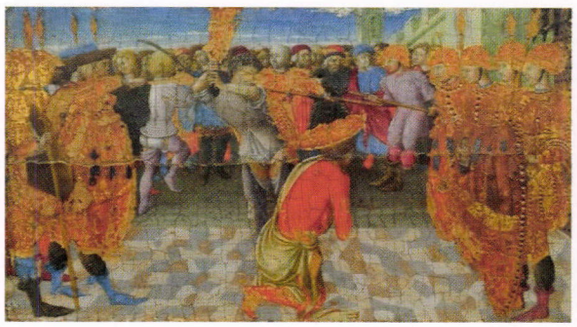

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Pietro di Giovanni d'Ambrogio, 1410–1449
1. *The Sermon of St. Bartholomew*, ca. 1435
H: 23 cm; L: 40 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F.1984-156

Giovanni Francesco da Rimini, ca. 1420–1470
2. *The Charity of St. Nicolas de Bari*, ca. 1460
H: 24 cm, L: 53 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 202

Pietro di Giovanni d'Ambrogio, 1410–1449
3. *The Beheading of St. Bartholomew*, ca. 1435
H: 23 cm, L: 40 cm; Oil on wood (poplar)
Denon, floor 2, room 4; R.F.1984-157

Giovanni Francesco da Rimini, attributed to, ca. 1420–1470
4. *Twelve Scenes from the Life of the Virgin*, ca. 1445
H: 59 cm, L: 29 cm each; Oil on wood (poplar)
Denon, floor 1, room 4; M.I. 455–466

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Pesellino (Francesco di Stefano), ca. 1422–1457
1. *St. Francis Receiving the Stigmata*, ca. 1440
H: 32 cm, L: 94 cm; Tempera, wood (poplar)
Denon, floor 1, room 4; INV. 418

Pesellino (Francesco di Stefano), ca. 1422–1457
2. *St. Cosme and St. Damien Caring for a Sick Person*, ca. 1440
H: 32 cm, L: 94 cm; Tempera, wood (poplar)
Denon, floor 1, room 4; INV. 418

L'Alunno (Niccolo di Liberatore), ca. 1430–1502
3. *Two Angels Bearing a Scroll, Christ on the Mount of Olives and the Flagellation, Christ Carrying the Cross, The Crucifixion, Joseph of Arimathea, and Nicodemus on the Road to Calvary*, 1492
H: 39 m, L: 19 cm; Oil on wood (poplar)
Denon, floor 1, room 4; INV. 53 a-e

Alesso Baldovinetti, ca. 1425–1499
4. *The Virgin and Child*, ca. 1464
H: 106 cm, L: 75 cm; Tempera on wood
Denon, floor 1, room 3; R.F. 1112

Giovanni Bellini, active 1459–1516
5. *Christ's Blessing*, ca. 1465
H: 58 cm, L: 46 cm; Oil on wood (poplar)
Denon, floor 1, room 5; R.F. 2039

Fra Diamante, 1430–ca. 1498
6. *The Nativity*, ca. 1470
H: 166 cm, L: 166 cm; Tempera, oil on wood (poplar)
Denon, floor 1, room 3; INV. 338

Marco Zoppo
(Marco d'Antonio di Ruggero)
THE VIRGIN AND CHILD WITH ANGELS

Marco Zoppo (Marco d'Antonio di Ruggero), 1433–1478
The Virgin and Child with Angels, 1455
H: 89 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 5; R.F. 1980-1

Marco Zoppo is known for his unusual compositions. He favored a light, radiant palette and strong color contrasts, and cultivated a highly decorative Renaissance style, influenced perhaps by his other occupation as an illustrator of precious Renaissance manuscripts. This painting of the Madonna is reminiscent of contemporary book miniatures, with their ornate border decoration, and it is no coincidence that there are three codices piled up in the foreground. The Virgin appears behind a marble ledge and is also framed by a round niche of yellow-gold marble. Around her, mischievous putti perform a concert. The *cartellino* attached to the front of the ledge bears the artist's signature: *OPERA DEL ZOPPO DI SQUARCIONE* ("This is the work of Zoppo of Squarcione"). The second name belongs to the painter Francesco Squarcione of Padua, who welcomed Zoppo into his workshop in 1454–1455 as a journeyman artist and his adoptive son. By October 1455, however, the two artists had had a falling-out and Zoppo moved to Venice. This painting was acquired by a member of the Venetian Dardani family, whose coat of arms appears on the left and right.

Carlo Crivelli
ST. JAMES OF THE MARCHES

Carlo Crivelli, ca. 1435–1495
St. James of the Marches, 1477
H: 198 cm, L: 0.64 m; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 290

According to the painted inscription (or *cartellino* in Italian), the subject of this tall, narrow painting is St. James of the Marches (1391–1476). A Franciscan monk and contemporary of Carlo Crivelli, James preached far and wide and came to be revered as a social apostle and defender of the true faith. He died in Naples in 1476 and was exhumed in 1477, the year this work was painted, but was not canonized until 1726. Crivelli, who was active in the Marches beginning in 1468, produced this painting for the church of Santa Annunziata d'Ascoli Piceno and identifies himself as its author in the *cartellino*, which reads: *OPVS CAROLI CRIVELLI VENETII*. 1477. The identity of the two tiny kneeling donors is not known. Crivelli's somewhat angular style underlines the austere character of the saint, who devoted his life to the preaching of penitence. The book in his left hand symbolizes the true faith. The light-colored figure, nearly larger than life-size, is not unlike a marble sculpture, an impression reinforced by the chiseled folds of the saint's habit. It is thought to have been conceived from the outset as an individual panel, designed perhaps to be hung on a column of the church. The only playful or purely decorative element is the fruit hanging from the cloth of honor.

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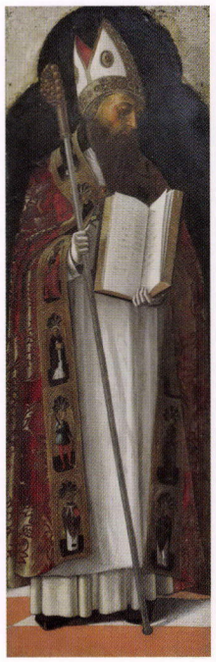

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Giovanni Bellini, active 1459–1516
1. *Portrait of a Man*, ca. 1490
H: 32 cm; L: 25 cm, Oil on wood
Denon, floor 1, room 5; R.F. 1344

Pesellino (Francesco di Stefano), ca. 1422–1457
2. *Madonna and Child between St. Zénobe, St. Jean Baptist, St. Antoine and St. Francis of Assisi*, ca. 1455
H: 176 cm, L: 173 cm; Tempera, wood
Denon, floor 1, room 3; M.I. 504

Giovanni Bellini, attributed to, active 1459–1516
3. *St. Augustine*, ca. 1470
H: 120 cm, L: 40 cm; Oil on wood
Denon, floor 1, room 5; D.L. 1980-1

Giovanni Bellini, attributed to, active 1459–1516
4. *St. Anthony Abbot*, ca. 1470
H: 120 cm, L: 40 cm; Oil on wood
Denon, floor 1, room 5; D.L. 1980-2

Giovanni Bellini and workshop, active 1459–1516
5. *The Virgin and Child with St. John the Baptist, St. Mary Magdalene, St. George, St. Peter, and a Donor*, ca. 1490
H: 73 cm, L: 124 cm; Oil on wood
Denon, floor 1, room 5; R.F. 2097

Master of the Nativity of Castello, late 15th century
6. *The Virgin and Child with a Goldfinch*, late 15th century
H: 80 cm, L: 51 cm; Tempera, oil on wood (poplar)
Denon, floor 1, room 3; R.F. 1264

Master of the Nativity of Castello, late 15th century
7. *The Virgin and Child, Surrounded by Four Angels*, late 15th century
H: 86 cm, L: 62 cm; Tempera, oil, wood, gold foil
Denon, floor 1, room 3; R.F. 1506

Benozzo (di Lese di Sandro) di Gozzoli, ca. 1420–1497
8. *The Triumph of St. Thomas Aquinas*, ca. 1470
H: 230 cm, L: 102 cm; Tempera, wood (poplar)
Denon, floor 1, room 3; INV. 104

Giovanni Bellini

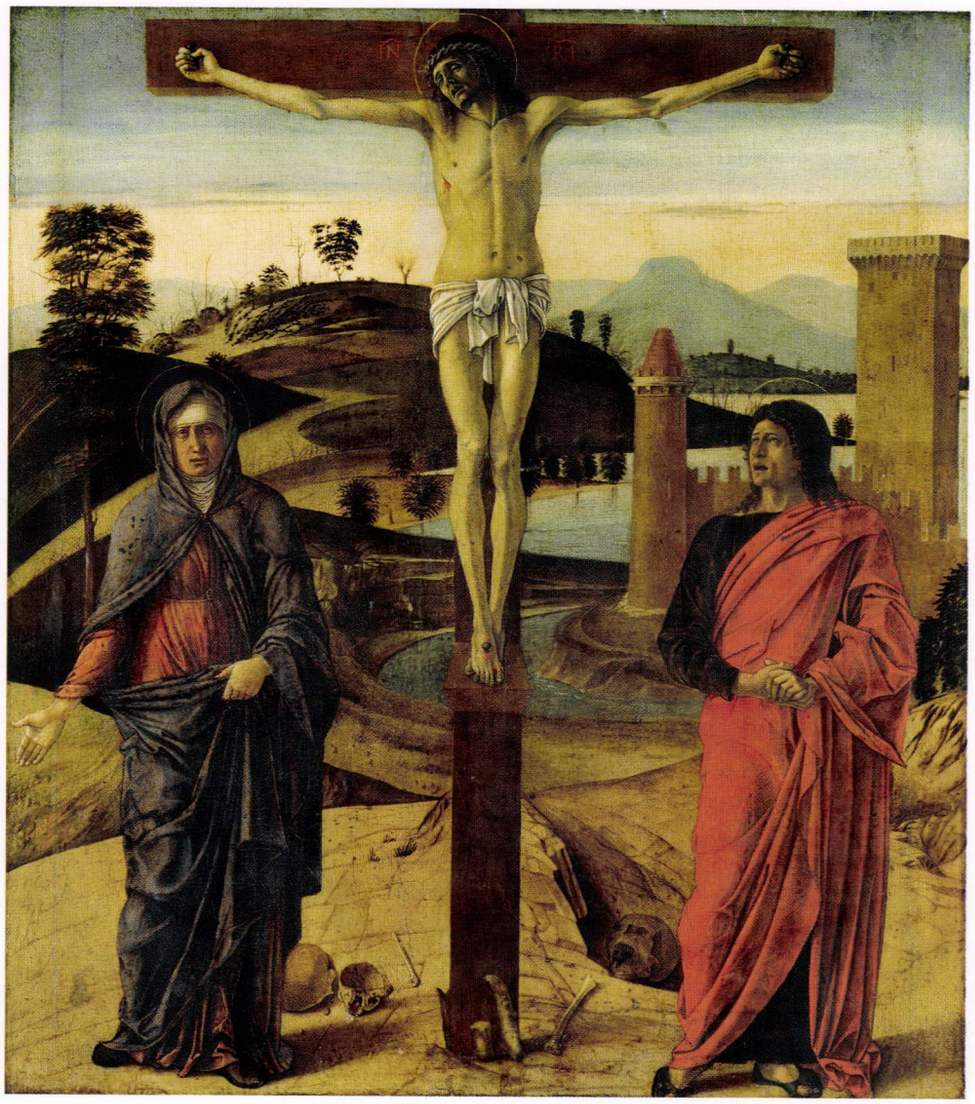
THE VIRGIN AND CHILD BETWEEN ST. PETER AND ST. SEBASTIAN

Giovanni Bellini, described in 1506 by Albrecht Dürer, the prince of German artists, as Venice's best painter, was the most successful and is today the best known representative of his family. He grew up surrounded by art: his father, Jacopo, was one of the best painters of his day and taught Giovanni and his brother, Gentile. This painting of the Madonna was executed by Giovanni at the peak of his artistic powers. The saints appear as half-length figures behind a balustrade on which the artist has inscribed his name: *IOANNES BELLINVS*. At the center of the work stands the Virgin, holding her extremely young-appearing child with both hands as she presents him, standing on the balustrade, to the viewer. The artist realistically captures the childish embarrassment of the Infant Jesus, who points to himself instead of blessing the viewer. Engrossed in her thoughts and perhaps already contemplating the forthcoming Passion of her son, the Virgin does not seem to notice this lapse. Together with the heads of the two main figures, the heads of St. Peter (identifiable from the key), St. Sebastian, and the angels form a circle that constitutes a unifying element within the composition.

Giovanni Bellini, active 1459–1516
The Virgin and Child between St. Peter and St. Sebastian, ca. 1487
H: 82 cm, L: 58 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 231

Giovanni Bellini

THE CALVARY



The Calvary is one of Giovanni Bellini's early works. Having initially been strongly influenced by the styles of his father and his brother-in-law, Andrea Mantegna, the painter can be seen here breaking away from their influence and developing his own highly dramatic pictorial language. This is evident above all in the expressive suffering on the faces of the figures, in particular the inclined head of the dead Christ, his features contorted with pain; the quiet despair of his mother, Mary; and the lamentation of his favorite disciple, St. John. While the composition of the foreground is largely symmetrical, guiding the viewer's attention toward Christ's cross that dominates the painting, the background is asymmetrical. The sweeping curves of the landscape receding into the distance strongly contrast the emphatic verticals of the foreground. Uniting all these different elements of the composition, however, is the even light. Bellini creates a sense of drama that infects the entire painting, conveying the idea that Christ's suffering and sacrifice affect the whole world. The artist's typical warm and luminous palette, which lends his work a unique and highly intense poetry, is already in evidence in this painting.

Giovanni Bellini, active 1459–1516
The Calvary, ca. 1465
H: 71 cm, L: 65 cm; Oil on wood
Denon, floor 1, room 5; R.F. 1970-39

Piero della Francesca

PORTRAIT OF SIGISMONDO PANDOLFO MALATESTA

Piero della Francesca, ca. 1416–1492
Portrait of Sigismondo Pandolfo Malatesta, ca. 1450
H: 44 cm, L: 34 cm; Tempera, Oil, wood
Denon, floor 1, room 4; R.F. 1978-1

Sigismondo Pandolfo Malatesta (1417–1468) was the ruler of Rimini and was known for being a generous patron of the arts, a poet, and a humanist. In around 1451 he summoned Piero della Francesca to his court and went on to commission numerous works from the Tuscan artist. In addition to the frescoes with which Malatesta adorned his palaces and the churches under his jurisdiction, he also commissioned a portrait from Piero. To the modern eye, this portrait may at first glance seem somewhat unsophisticated, but it would have struck contemporary observers as extremely imposing and prestigious. With the profile view, which does full justice to the sitter's striking features, Piero was harking back, probably at Malatesta's request, to the way rulers were depicted on ancient coins. The Roman emperors were also portrayed in profile, and by referring back to the ancient world Malatesta was not only emphasizing his claim to power but also revealing himself to be a learned Renaissance patron. Piero's immediate model was a medallion in the antique style commissioned by Sigismondo in 1445 from the painter and medalist Pisanello. In his much-enlarged painted version, Piero succeeds in vividly capturing the imperious character of the governor nicknamed the Wolf of Rimini.

Antonello da Messina

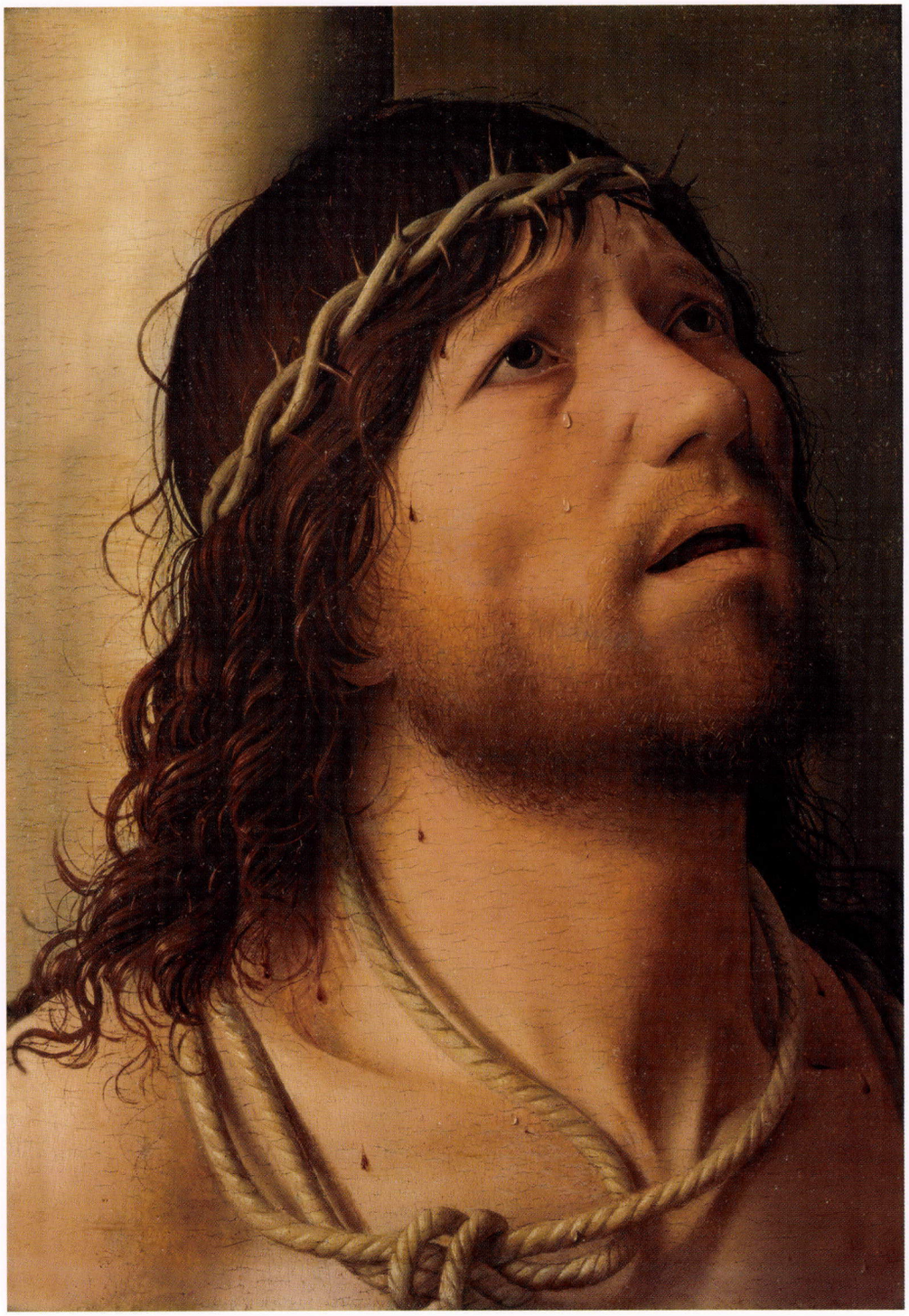
PORTRAIT OF A MAN, KNOWN AS THE CONDOTTIERE

Antonello da Messina, ca. 1457–1479
Portrait of a Man, known as *The Condottiere*, 1475
H: 36 cm, L: 30 cm; Oil on wood
Denon, floor 1, room 5; M.I. 693

Antonello da Messina, who was born in Messina, Sicily, but worked mainly in Venice, has traditionally been credited with introducing oil painting to Italy. However, it would perhaps be more accurate to describe him as one of the first Italian painters to make systematic use of the technique, which had previously become widespread in the Netherlands. Oil painting allowed artists to build up fine layers of color using translucent glazes, which gave their work a special luster and, up until that time, an unknown vividness. The *Portrait of a Man* gives the viewer the impression of observing the sitter himself rather than merely a picture of him. The painted ledge gives the picture the appearance of a section of a window. Antonello has heightened this illusionistic effect by "attaching" a label to the ledge, giving his name and the date of execution: 1475 / *ANTONELLUS MESSANEUS ME PINXIT* ("Antonello of Messina painted me in 1475"). Unfortunately, Antonello neglected to record the name of the sitter, whose identity continues to be puzzled over to this day. His energetic facial expression has earned him the description *condottiere* (army commander), but in view of his civilian dress this interpretation looks doubtful.

Antonello da Messina

CHRIST AT THE COLUMN



During the 15th century, the Passion became a favorite subject for religious contemplation, calling for a heartfelt meditation in prayer on Christ's sufferings. In order to promote the appropriate compassion visually, painters such as Antonello da Messina created private devotional pictures that brought viewers face to face with the Son of God in his suffering. These were mostly small-format works that owners could take with them when they traveled. Typically, the motif is brought vividly to the viewer's attention through a "close-up" image, in this case of the bust of Christ. The artist has chosen the moment at which Christ has already undergone the preliminary stages of the Passion and is being led with a rope around his neck to his place of crucifixion. The column in the background is a reminder of his flagellation and the crown of thorns of his mocking by the soldiers. His features distorted with pain, Christ has raised his head and lifts his eyes to heaven as he implores God the Father for help. In his dramatic realism, Antonello goes as far as to depict tears of pain and despair on Christ's cheek, designed to inspire pity in the praying individual. Antonello's portrayal of Christ's suffering was in tune with the spirit of the age and was much copied.

Antonello da Messina, ca. 1457–1479
Christ at the Column, ca. 1476
H: 30 cm, L: 21 cm; Oil on canvas
Denon, floor 1, room 5; R.F. 1992-10

Cosmè Tura (Cosimo)

THE PIETÀ

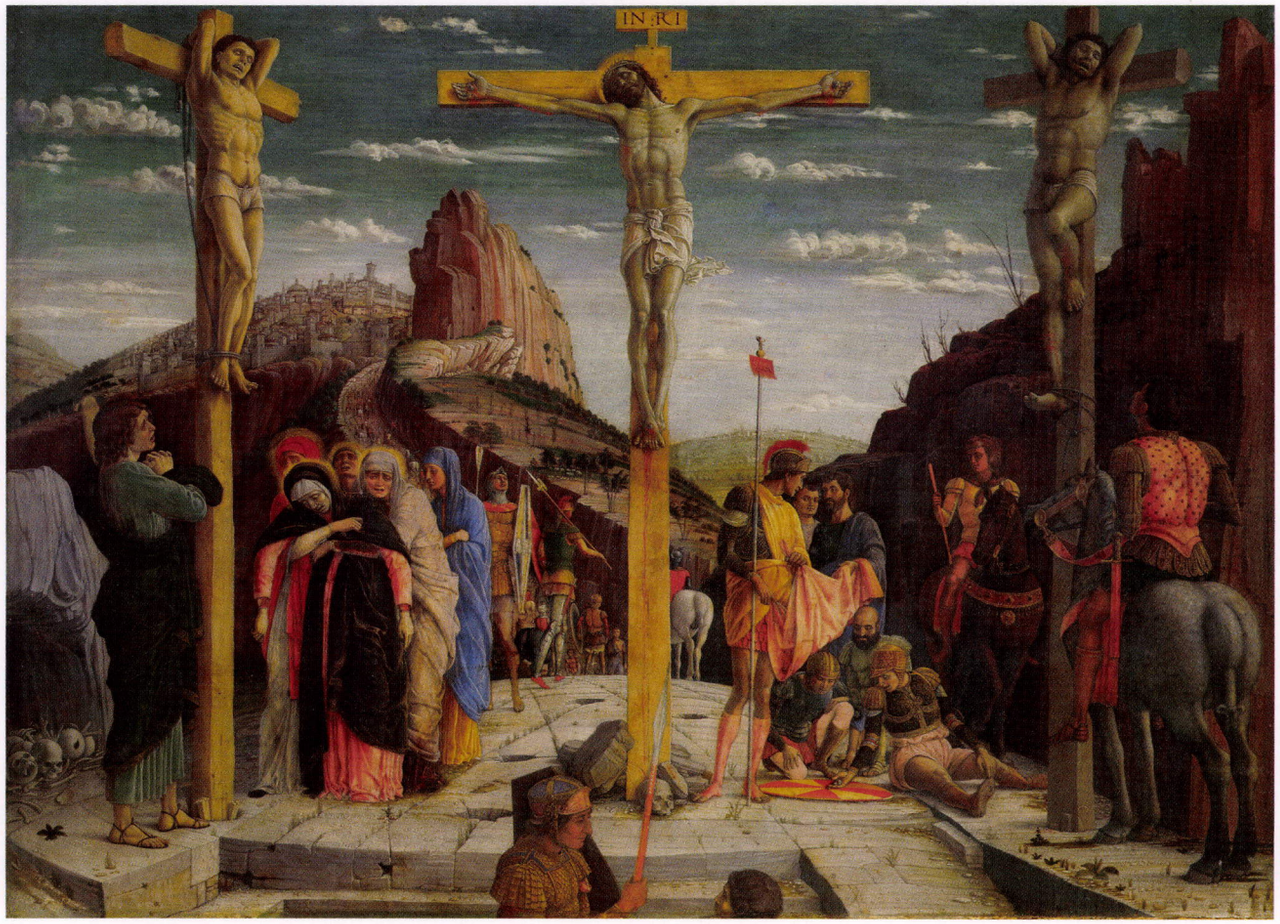
This semicircular painting depicts the lamentation of Christ in the form of a pietà (the Virgin grieving over the body of her dead son lying in her lap). Cosmè Tura has expanded the central motif through the addition of a group of dramatically gesticulating mourners who provide those praying before the painting, or even merely viewing it, with an emotional model to imitate. Among these figures it is possible to identify the sorrowful St. John, Christ's favorite disciple, wearing a red cloak. The two women dressed in green are probably the two Marys who accompanied the Virgin to the tomb after the Resurrection. Christ is portrayed in the posture of the cross. His feet, jutting a considerable way forward, bear the wounds of the Crucifixion. The Virgin, filled with compassion, holds her head at the same angle as Christ's. The scene is depicted emphatically from below, which is explained by the panel's original position as a lunette at the top of a large altarpiece. This altarpiece was commissioned by the powerful Roverella family for a chapel in the monastery church of San Giorgio fuori le Mura in Ferrara. Tura's expressive style is typical of the Ferrarese school of painting. The other parts of the altarpiece are now divided among collections in London, Rome, San Diego, Boston, Cambridge, and New York.

Cosmè Tura (Cosimo), ca. 1433–1495
The Pietà, ca. 1474
H: 132 cm, L: 268 cm; Tempera, oil, wood
Denon, floor 1, room 5; M.I. 485

Cosmè Tura (Cosimo), ca. 1433–1495
St. Anthony of Padua, ca. 1475
H: 71 cm, L: 31 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 486

Andrea Mantegna

THE CRUCIFIXION



The Crucifixion is one of Andrea Mantegna's most fascinating works. The painter, who worked for patrons all over Italy, transposes the apparently simple, traditional subject to a surprising, almost fantastic setting, thereby giving it a new and highly personal flavor. This panel was once the centerpiece of the predella of the high altar of the church of San Zeno in Verona. It remained on site until 1797, when it was brought to France by French troops. The central panel, a *Virgin and Child*, and two side panels (depicting four saints) remain in situ in Verona, while the two remaining panels—*The Agony in the Garden* and *The Resurrection*—are now in the Museum of Fine Arts in Tours. The work was commissioned by the papal protonotary Gregorio Correr of Venice, a humanist who found Mantegna's classical-inspired style and unusual compositions distinctly to his taste. Immediately eye-catching are the accurate perspective and precise depiction of the landscape, in particular the city sprawling over the hill in the left of the background. Although meant to be Jerusalem, with its perimeter walls and high, narrow towers this cityscape calls to mind the numerous hilltop towns of northern Italy. Mantegna uses the costumes and armor, whose depiction is very much in keeping with the Renaissance taste for the antique, to evoke the Roman occupation of Israel at the time of Christ, thereby lending his version of the scene a new authenticity.

Andrea Mantegna, 1431–1506
The Crucifixion, 1456–1459
H: 76 cm, L: 96 cm; Tempera, oil, wood
Denon, floor 1, room 5; INV. 368

Andrea Mantegna

MARS AND VENUS, ALSO KNOWN AS PARNASSUS

Andrea Mantegna, 1431–1506
Mars and Venus, also known as *Parnassus*, 1497
H: 159 cm, L: 192 cm; Tempera, canvas
Denon, floor 1, room 5; INV. 370

Andrea Mantegna, 1431–1506
Minerva Expelling the Vices from the Garden of Virtue, 1502
H: 160 cm, L: 192 cm; Tempera, oil, canvas
Denon, floor 1, room 5; INV. 371

In ancient mythology, Mount Parnassus is the high peak on which the god Apollo was consecrated and the home of the Muses. This painting shows the goddesses of the arts dancing under the auspices of Mars and Venus to the music of Apollo, who is seated with his lyre on the left. On the right stands Mercury, the messenger of the gods, with his winged horse Pegasus. On the far left of the picture, the angry figure of Vulcan, the god of fire and the husband of Venus, can be seen in front of his forge, where he is held in check by Cupid. The work is part of a cycle of pictures commissioned by the art-loving Isabella d'Este (1474–1539) from her court painter Andrea Mantegna and other artists, including Perugino, Coreggio, and Lorenzo Costa, for her *studiolo* in the Castello di San Giorgio of the Palazzo Ducale in Mantua. The other four parts of the cycle are also in the Louvre and depict mythological and allegorical scenes in which exemplary behavior is presented. The Parnassus scene emphasizes the importance of art to all the different areas of life, and the dancing Muses symbolize the love of life and creation that animates the various arts. The background features gentle forms and gradations of tone that are unusual for Mantegna; however, it does demonstrate the artist's skill as a painter of nature.

Andrea Mantegna

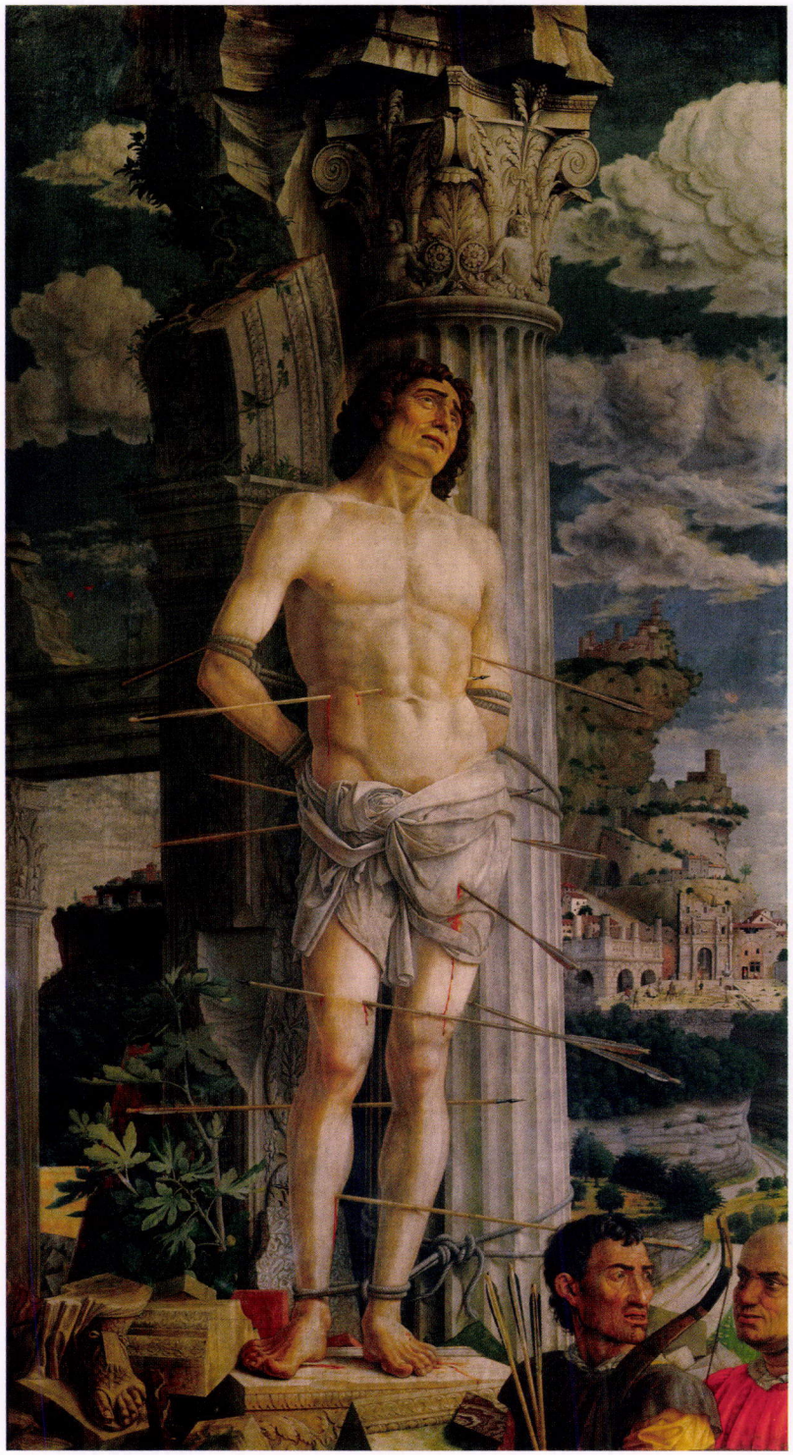
THE MADONNA OF VICTORY

This large-format painting of the Virgin and Child was commissioned by Marchese Francesco II Gonzaga from his court painter Andrea Mantegna for the chapel of Santa Maria della Vittoria in Mantua. The occasion was the marchese's victory over King Charles VIII of France at the Battle of Fornovo in 1495. The victorious commander is shown kneeling in full armor on the step of the magnificent marble throne of the Madonna. Mary makes a protective gesture toward him, her mantle open around him as if to shield him, while the Infant Jesus offers his blessing. Various saints are grouped around the throne, which is positioned in front of a semicircular apse decorated with flowers and garlands of fruit. To the left and right stand the two warrior saints, Michael and George, spreading the Virgin's cloak over the kneeling donors in the manner of a medieval Virgin of Mercy picture. In the background, the heads of St. Longinus and St. Andrew can be seen looking forward. To the right of the throne stands the infant John the Baptist with his mother, Elizabeth, the patron saint of Francesco's spouse Isabella d'Este. The lavish flower and fruit decoration, the exotic birds, and the coral (a symbol of the Virgin) hanging from the ceiling testify to Mantegna's masterful observation of nature.

Andrea Mantegna, 1431–1506
The Madonna of Victory, 1496
H: 285 cm, L: 168 cm; Tempera, oil, canvas
Denon, floor 1, room 5; INV. 369

Andrea Mantegna

ST. SEBASTIAN



This painting was the first of Andrea Mantegna's works to arrive in France. It may have been given as a gift to mark the marriage of Chiara Gonzaga, daughter of the marchese of Mantua, to Gilbert de Bourbon, comte de Montpensier, in 1481. Until the French Revolution, it hung in the church of Notre-Dame in the small town of Aigueperse, one of the count's possessions, in the Auvergne. This large-format painting in Renaissance style must have looked somewhat out of place in the Late Gothic architecture of the church. The life-size saint, shown suffering his martyrdom by bow and arrow, is a masterpiece of the nude in art and is proportioned according to classical principles. Also classical in style are the ruins of the temple complex, with their fluted columns, Corinthian capitals, and antique-style frieze. The urban complex in the background is also antique or Renaissance in character; only the castles offer a link to the world of the contemporary viewer. Positioning the saint before an antique setting and the idealized city in the background symbolize the victory of Christianity over paganism as well as the saint's guardianship over the city, for he has traditionally been regarded as a protector against the plague. The foreground, with its plants and fragments of stone, is like a still-life, while the two archers betray Mantegna's fondness for illusionistic effects.

Andrea Mantegna, 1431–1506
St. Sebastian, ca. 1480
H: 255 cm, L: 140 cm; Egg tempera
Denon, floor 1, room 5; R.F. 1766

Luca Signorelli, attributed to

THE PENITENT ST. JEROME IN ECSTASY

This work depicts a scene from the life of St. Jerome that had developed during the 15th century into an independent devotional motif. It is reported in the *Golden Legend* (written between 1260 and 1275 by Jacobus de Voragine) that Jerome, who came from a wealthy background, initially withdrew to the desert for four years after completing his studies in order to lead the life of a penitent ascetic. Only later did he become the translator of the Bible, monastery founder, and cardinal we know today. Luca Signorelli, a pupil of Piero della Francesca who himself became an important exponent of the Tuscan school, brings the viewer face to face with the theme of the penitent St. Jerome in an unusually close-up depiction of the saint. The viewer can almost feel the force of the stone, and it is not difficult to imagine blood dripping from the painting. In this work Signorelli has brought to bear his considerable mastery as a painter of monumental nudes. The dramatic scene represents the climax of Jerome's fasting and penitential exercises. His ecstasy has brought him into direct contact with the suffering of the crucified Christ, who appears above him. The purpose of this cinematic, close-up form of representation was to present the viewer with a model for his or her own repentance.

Luca Signorelli, attributed to, ca. 1445–1523
The Penitent St. Jerome in Ecstasy, ca. 1505
H: 69 cm, L: 49 cm; Tempera, oil, canvas
Denon, floor 1, room 4; R.F. 2062

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
Three Scenes from the Story of Esther, ca. 1470
H: 48 cm, L: 132 cm; Tempera, wood
Denon, floor 1, room 3; R.F. 1972-13

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
Portrait of a Young Man, ca. 1470
H: 57 cm, L: 39 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 3; R.F. 323

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
The Virgin and Child with Infant St. John the Baptist, ca. 1470
H: 90 cm, L: 67 cm; Tempera, oil, wood
Denon, floor 1, room 3; INV. 286

Sandro Botticelli (Alessandro Filipepi)

THE VIRGIN AND CHILD, KNOWN AS THE MADONNA OF THE GUIDI DA FAENZA

This painting of the Virgin and Child by Alessandro Filipepi, better known as Sandro Botticelli (meaning "small cask"), is thought to be a youthful work painted while the artist was still under the influence of his master Filippo Lippi. Botticelli did not open his own workshop in Florence until 1470. The composition of this Madonna painting is based on a model by Lippi in the Alte Pinakothek in Munich, whose figures are likewise set against a background landscape that disappears into the distance. Also inspired by Lippi is the gentle, girlish Virgin with her very high forehead framed by a transparent veil. Unlike Lippi's extremely babyish Infant Jesus, however, Botticelli's child, with its red cheeks and stub nose, appears strapping and lively. While the Virgin sits peacefully on her X-frame throne, the Christ Child seems to be kicking his legs against her lap and wanting to clamber into his mother's arms. Mother and child gaze into each other's eyes, fully engrossed, making the viewer a passive participant in the lifelike family idyll. Behind the pair is a balustrade giving onto a fantastical rocky landscape with a mausoleum.

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
The Virgin and Child, known as *the Madonna of the Guidi da Faenza*, ca. 1465
H: 73 cm, L: 49 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 3; R.F. 2099

Sandro Botticelli (Alessandro Filipepi)

THE VIRGIN AND CHILD SURROUNDED WITH FIVE ANGELS

The delicate, girlish character of the Virgin indicates that this Madonna painting is an early work by Sandro Botticelli. It may, indeed, be one of the first works he completed as an independent master following his apprenticeship with the Florentine painter Filippo Lippi. In terms of genre, it is a Madonna of Humility in which Botticelli expresses the Virgin's voluntary submission to God's will by placing her with the Infant Jesus on a cushion on the ground. Particularly striking is her rather severe facial expression, which lends the calmly seated figure a somewhat stony air. While her body faces forward, her gaze is directed at an unknown point to the right. Perhaps she is seeing a vision of the future Passion of her young son, who is balanced on her right thigh. This theory is supported by the pomegranate in her hand, a symbol of original sin, for which Christ atones with his death. The youthful angels in the background are holding lilies, a symbol of the Virgin's purity, while the red-robed angel at the front on the left is holding a crown, alluding to Mary as the Queen of Heaven. Analysis via infrared reflectography and radiography reveals that the artist significantly altered the composition, correcting, among other details, the position of the Virgin's foot and the posture of the Infant Jesus.

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
The Virgin and Child Surrounded with Five Angels, ca. 1470
H: 58 cm, L: 40 cm; Tempera, wood (poplar)
Denon, floor 1, room 3; M.I. 478

Sandro Botticelli (Alessandro Filipepi)

VENUS AND THE THREE GRACES OFFERING PRESENTS TO A YOUNG GIRL

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
Venus and the Three Graces Offering Presents to a Young Girl, ca. 1483
H: 211 cm, L: 283 cm; Buon fresco, lime plaster
Denon, floor 1, room 1; R.F. 321

Sandro Botticelli (Alessandro Filipepi), ca. 1445–1510
A Young Man Introduced by Venus to the Seven Liberal Arts, ca. 1483
H: 237 cm, L: 269 cm; Buon fresco, lime plaster
Denon, floor 1, room 1; R.F. 322

This fresco is one of the most beautiful examples of Florentine Renaissance wall painting. It originated in the Villa Lemmi, a country residence of the influential Tornabuoni family, whose members were important patrons of art. The fresco was discovered under a coat of plaster in the loggia of the house in 1873 and subsequently removed. It may have been painted to mark the marriage of Nanna di Niccolò Tornabuoni, and the subject matter would clearly befit such an occasion. The Roman goddess of love, Venus, accompanied by the Three Graces, is shown placing a gift in the cloth held by the young woman. The recipient of this gift of love is flanked on the other (right-hand) side by the diminutive god of love, Cupid. The scene is bordered to the left by a fountain, creating an appropriate garden setting. The young woman clad in a crimson gown seems somewhat rigid and, as a result, the Graces come across as all the more animated. The two goddesses to the far left in particular embody Botticelli's ideal of female beauty. Their flowing, billowing robes can be interpreted as a symbol of inner animation as well, thereby expressing the intense interest with which the goddesses of charm observe the events unfolding before them.

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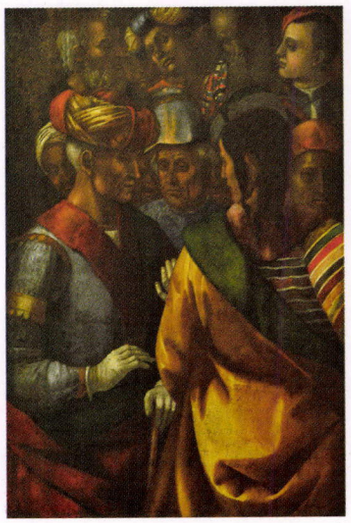

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Bartolomeo Vivarini, ca. 1430–1491
1. *St. John of Capistrano*, 1459
H: 197 cm, L: 98 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 488

Carlo Crivelli, ca. 1435–ca. 1495
2. *The Dead Christ Supported by Two Angels*, ca. 1485
H: 167 cm, L: 120 cm; Oil on wood
Denon, floor 1, room 4; M.I. 489

Luca Signorelli, workshop of, ca. 1445–1523
3. *Group of Fifteen Characters*, ca. 1490
H: 109 cm, L: 73 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 541

Neroccio di Bartolomeo De'Landi, ca. 1445–1500
4. *The Virgin and Child with St. John the Baptist and St. Anthony*, ca. 1480
H: 43 cm, L: 32 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; R.F. 1939

Luca Signorelli, ca. 1445–1523
5. *The Birth of St. John the Baptist*, ca. 1485
H: 31 cm, L: 70 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; INV. 670

Domenico Ghirlandaio

THE VISITATION

Domenico Ghirlandaio, 1449–1494
The Visitation, 1491
H: 172 cm, L: 167 cm; Tempera, wood
Denon, floor 1, room 5; INV. 297

This work depicts an episode from the beginning of the Gospel of St. Luke (1:39–45): the visit of the pregnant Mary to her cousin Elizabeth. Shortly after conceiving Christ, Mary sets out joyfully for a town in the Judean hills to visit her cousin, who is pregnant with John the Baptist. In greeting her, Elizabeth acknowledges the divinity of the Virgin's unborn child and gives her a blessing. Whereas this greeting is normally shown taking place on open ground before the city gates, Domenico Ghirlandaio has set the scene, known as the Visitation, in front of a monumental triumphal arch. In his version the city, in the guise of a Tuscan hilltop town, can be glimpsed in the background through the arch. The main figures are flanked by two female saints whose flowing robes heighten the pathos of the scene. The saints are Mary of Clopas and Mary of Salome, who would later witness the Resurrection, thus serving here as an obvious reference to the future sacrifice of the child that Mary is carrying. The marble panel on the right bears the date 1491. The painting was commissioned by the wealthy Florentine merchant Lorenzo Tornabuoni for his chapel in the Chiesa di Cestello in Florence (now the church of Santa Maria Maddalena dei Pazzi).

Domenico Ghirlandaio
and workshop

THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN THE BAPTIST AND THREE ANGELS

Domenico Ghirlandaio and workshop, 1449–1494
The Virgin and Child with the Infant St. John the Baptist and Three Angels, ca. 1490
Ø: 92 cm; Tempera, oil on wood
Denon, floor 1, room 5; M.I. 547

The Virgin and Child with the young St. John the Baptist and angels was one of the favorite subjects of Ghirlandaio's workshop, and was painted by the master and his assistants in ever-changing variations. In terms of quality, the Louvre tondo, known for certain to have been painted by the Florentine master himself, is regarded as the best of all. It was executed a few years before Ghirlandaio's premature death from the plague at 45 years old. Wearing an ample blue mantle, the Virgin is notable for her extremely graceful expression. With her fair, porcelain-like skin and gold-embroidered cloak, the youthful Mother of God is like a celestial apparition. Her behavior, by contrast, is thoroughly human and maternal as she carefully supports the Infant Jesus, who sits on a small ceremonial cushion on her knee. Both mother and child are turned toward the young John the Baptist, holding his cross staff, who has fallen to his knees before the Virgin in adoration. She strokes his chin fondly while at the same time lifting his head. The three angels in bright robes hold lily stems, symbolizing the Virgin's purity. A port in the mist can be glimpsed through the round-arched window.

Domenico Ghirlandaio

PORTRAIT OF AN OLD MAN AND A BOY

Domenico Ghirlandaio was not merely an important painter of biblical stories but also an outstanding portrait painter, as demonstrated by this unusual work that occupies a special place in the history of art. The style of representation, with a window in the background, resembles that of a portrait, but the identity of the two figures is unknown. This combination of an old man and a young boy, who could be grandfather and grandson or uncle and nephew, is curious and the only known example of its type. There is a strong bond between the two that contrasts with the otherwise formal character of the portrait. The most disturbing feature is the nose of the old man, which is grotesquely disfigured by acne rosacea or rhinophyma, commonly caused by excessive alcohol consumption. This alarming aspect is mitigated, however, by the man's mild expression and the trustful gaze of the boy. The clothing suggests that the man belongs to the Florentine patrician class. His explicit ugliness, with his nose occupying the very center of the painting, also hints at an allegorical meaning, allowing the work to be seen as a symbolic depiction of human life from youth to decay.

Domenico Ghirlandaio, 1449–1494
Portrait of an Old Man and a Boy, ca. 1490
H: 62 cm, L: 46 cm; Tempera, wood (poplar)
Denon, floor 1, room 5; R.F. 266

Domenico Ghirlandaio, 1449–1494
The Virgin and Child, ca. 1475
H: 74 cm, L: 55 cm; Oil on wood
Denon, floor 1, room 5; R.F. 1266

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Liberale da Verona, ca. 1445–1527
1. *The Abduction of Europa*, ca. 1470
H: 39 cm, L: 118 cm; Oil on wood (poplar)
Denon, floor 1, room 4; M.I. 585

Francesco Botticini, 1446–1498
2. *The Virgin and Child in Glory, with Mary Magdalene, St. Bernard, Angels, Cherubim, and Seraphim*, ca. 1485
H: 188 cm, L: 177 cm; Tempera on wood (poplar)
Denon, floor 1, room 3; INV. 590

Francesco Botticini, 1446–1498
3. *The Virgin Adoring the Christ Child with the Infant St. John the Baptist and Two Angels*, ca. 1490
Ø: 80 cm; Tempera on wood (poplar)
Denon, floor 1, room 5; R.F. 2082

Biagio d'Antonio, 1446–1516
4. *The Road to Calvary*, ca. 1480
H: 191 cm, L: 191 cm; Tempera, oil, wood
Denon, floor 1, room 5; INV. 296

Bartolomeo Di Giovanni, active 1488–1501
5. *The Procession of Thetis*, ca. 1490
H: 42 cm, L: 150 cm; Tempera, wood
Denon, floor 1, room 5; RF 1347

Bartolomeo Di Giovanni, active 1488–1501
6. *The Marriage of Thetis and Perseus*, ca. 1490
H: 42 cm, L: 150 cm; Tempera, wood
Denon, floor 1, room 5; RF 1346

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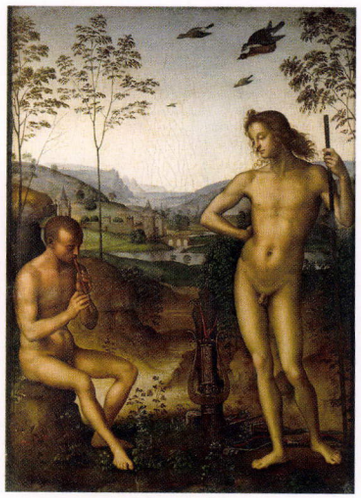

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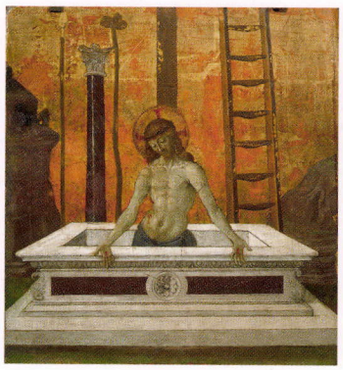

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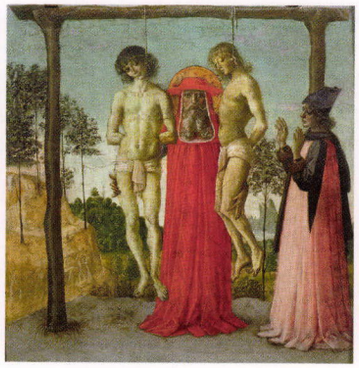

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Perugino (Pietro di Cristoforo Vannucci), attributed to, ca. 1450–1523
1. *The Virgin and Child Surrounded by Two Angels, St. Rose, and St. Catherine of Alexandria*, ca. 1490
Ø: 148 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 719

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
2. *Apollo and Marsyas*, 1495
H: 39 cm, L: 29 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 370

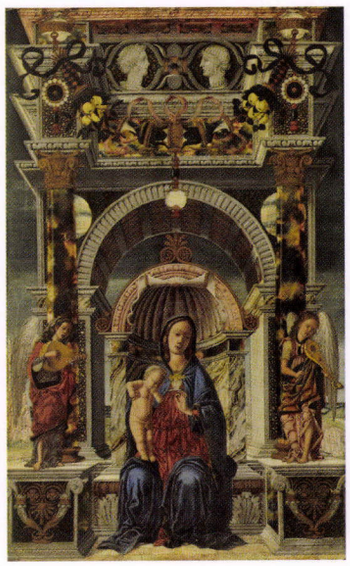
Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
3. *Christ in the Tomb*, ca. 1473
H: 30 cm, L: 28 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 482

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
4. *St. Jerome Supporting Two Hanged Young People*, ca. 1473
H: 30 cm, L: 28 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 481

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
5. *St. Jerome Reviving the Cardinal Andrea*, ca. 1473
H: 30 cm, L: 28 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 483

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
6. *St. Martin*, ca. 1510
Ø: 102 cm; Oil on wood
Denon, floor 1, room 5; INV. 721

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
7. *The Battle of Love and Chastity*, ca. 1505
H: 160 cm, L: 191 cm; Tempera, canvas
Denon, floor 1, room 5; INV. 722



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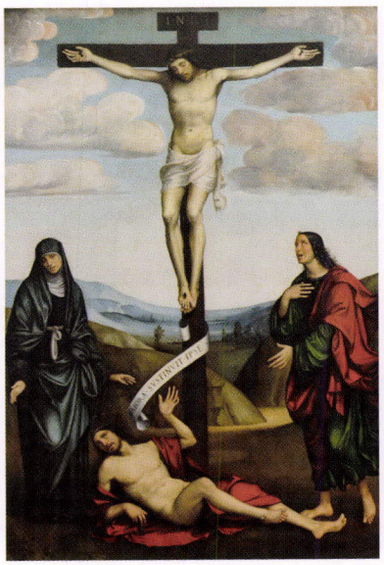

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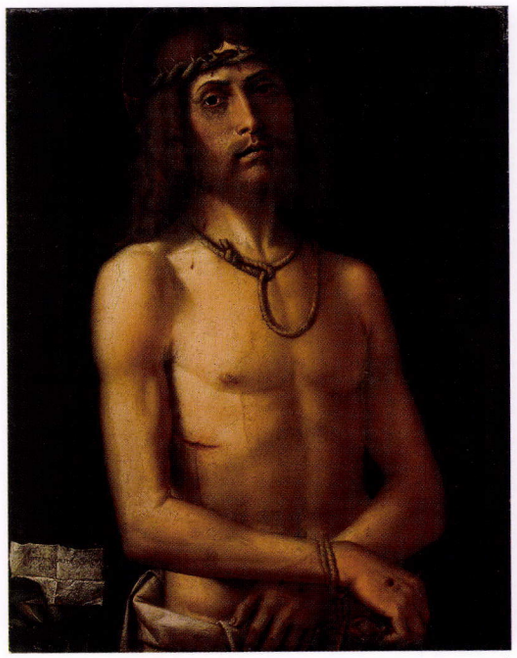

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Unknown Roman Painter, ca. 1450
1. *The Virgin and Child*, ca. 1470
H: 64 cm, L: 41 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 4; M.I. 539

Francia (Francesco Raibolini), ca. 1450–1517
2. *The Crucifixion with St. Job at the Foot of the Cross*, ca. 1514
H: 255 m, L: 175 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 679

Francia (Francesco Raibolini), ca. 1450–1517
3. *The Adoration of the Child*, ca. 1490
H: 24 cm, L: 14 cm; Oil on wood
Denon, floor 1, room 4; M.I. 348

Bartolomeo Montagna (Bartolomeo Cincani), ca. 1450–1523
4. *Ecce Homo*, ca. 1500
H: 55 cm, L: 43 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 567

Ercole Roberti, ca. 1450–1496
5. *St. Apollonia*, ca. 1473
H: 26 cm, L: 11 cm; Oil on wood (walnut)
Denon, floor 1, room 4; R.F. 1271

Ercole Roberti, ca. 1450–1496
6. *St. Michael*, ca. 1473
H: 26 cm, L: 11 cm; Oil on wood (walnut)
Denon, floor 1, room 4; R.F. 1271 B

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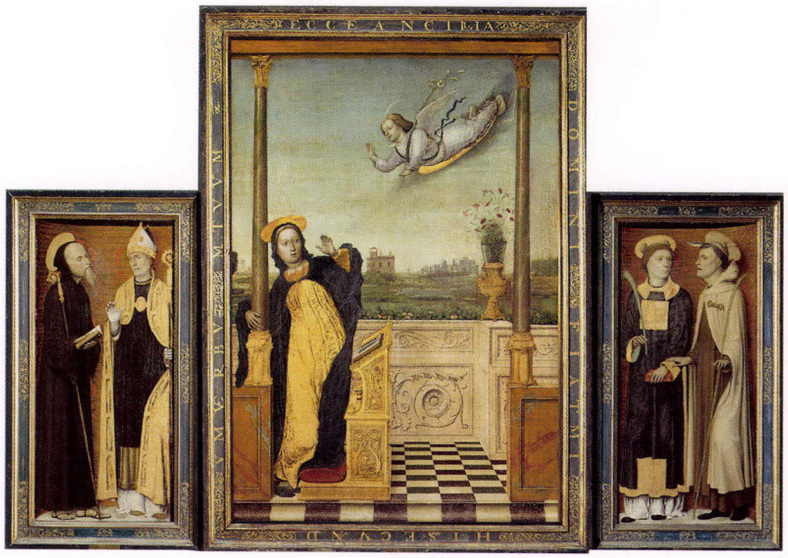

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Bergognone (Ambrogio da Fossano), ca. 1453–1523
1. *St. Augustine and a Kneeling Donor*, ca. 1494
H: 150 cm, L: 65 cm; Oil on wood
Denon, floor 1, room 5; R.F. 1164

Bergognone (Ambrogio da Fossano), ca. 1453–1523
2. *St. Peter the Martyr and a Kneeling Donor*, ca. 1494
H: 150 cm, L: 65 cm; Oil on wood
Denon, floor 1, room 5; R.F. 24

Bergognone (Ambrogio da Fossano), ca. 1453–1523
3. *The Presentation in the Temple*, ca. 1494
H: 89 cm, L: 76 cm; Oil on canvas
Denon, floor 1, room 5; M.I. 346

Carlo Braccesco, active 1478–1501
4. *Triptych*, ca. 1490
H: 158 cm, L: 107 cm; Tempera, oil, wood (poplar)
Denon, floor 1, room 5; INV. 1410

Bernardino da Parenzo, ca. 1450–ca. 1500
5. *The Adoration of the Magi*, ca. 1475
H: 38 cm, L: 56 cm; Oil on wood
Denon, floor 1, room 4; M.I. 592

Perugino *(Pietro di Cristoforo Vannucci)*

ST. SEBASTIAN

The painter Pietro di Cristoforo Vannucci, known after his place of birth (the province of Perugia) as Perugino, is the most important exponent of the Umbrian school of the 15th century. He is also famously known as the teacher of Raphael. Perugino stands out for his highly classical Renaissance style characterized by a striving for balanced proportions, the use of perspective, and the inclusion of classical architecture. All these features are present in this large painting of St. Sebastian, depicted at the moment of his martyrdom. Exposed rather than covered by the loincloth tied around him, Sebastian adopts a classical *contrapposto* stance, standing with his hands tied behind his back in front of a red column in a slightly dilapidated round-arched loggia that opens onto a lush spring landscape. Particularly eye-catching is the antique grotesque-style decoration of the columns, which was popular around 1490–1500. The saint has been pierced in the arm and breast by two arrows and has lifted his gaze toward heaven in expectation of his death. The inscription is taken from Psalm 38: "For thine arrows stick fast in me." The taste for images of St. Sebastian during the Renaissance can be ascribed to the fact that he is generally regarded as the protector against the plague, a scourge that was then ravaging cities across Europe.

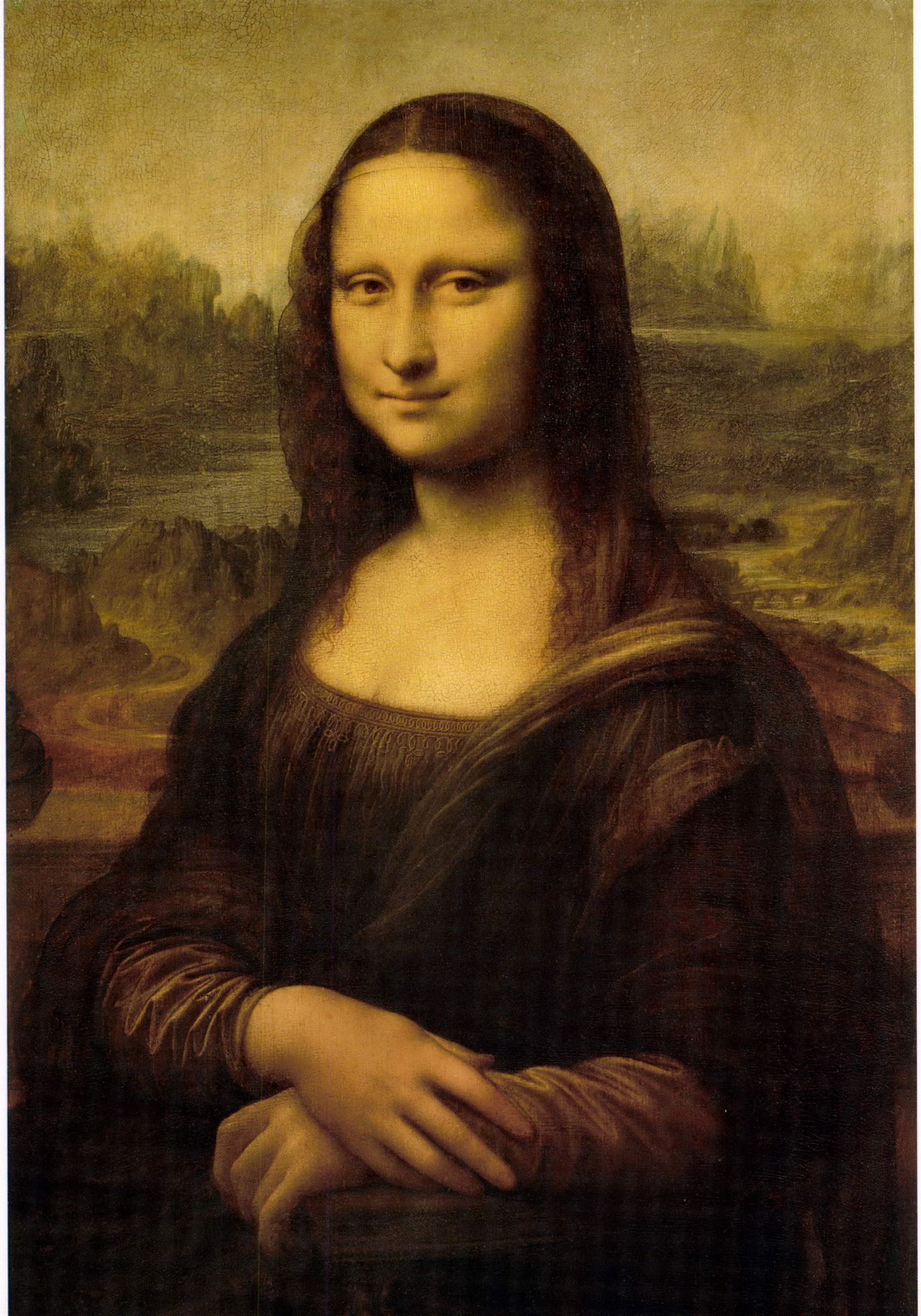
Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
St. Sebastian, ca. 1500
H: 176 cm, L: 116 cm; Oil on wood
Denon, floor 1, room 5; R.F. 957

Perugino (Pietro di Cristoforo Vannucci)

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND ST. CATHERINE OF ALEXANDRIA

This painting expands on the traditional theme of the Madonna enthroned between St. John the Baptist and St. Catherine. While St. John can be identified from his red robes and youthful curls, St. Catherine holds one of her traditional attributes, the martyr's palm. The golden inscription on the hem of her bodice also establishes her identity as "S. Chaterina." Catherine was one of the most widely venerated female saints of the Late Middle Ages and is frequently shown in close proximity to Christ, with whom, according to the *Golden Legend* (a popular medieval book of the lives of saints, written between 1260 and 1275 by Jacobus de Voragine), she entered into a mystical marriage. The uniformly dark background, borrowed by Perugino from the portraiture of his day, was a new development in the depiction of saints. The four figures appear lifelike, almost as if present in the flesh, and are engaged in an imaginary dialogue with the viewer. At the same time, the black background lends the scene a certain mysterious quality that is heightened by the figures' reserved expressions. Another striking effect is the subdued lighting that shines on their heads like a theatrical spotlight. The array of radiant red robes has the brilliance of a precious stone or stained-glass window.

Perugino (Pietro di Cristoforo Vannucci), ca. 1450–1523
The Virgin and Child with St. John the Baptist and St. Catherine of Alexandria, ca. 1500
H: 81 cm, L: 63 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 720



Leonardo da Vinci (*Leonardo di ser Piero da Vinci*)

PRESUMED PORTRAIT OF LISA GHERARDINI, ALSO KNOWN AS THE MONA LISA

Leonardo da Vinci's *Mona Lisa* is possibly the most famous painting in art history. Its origination and the identity of the female sitter are shrouded in mystery. According to the Italian biographer Giorgio Vasari in *The Lives of the Most Eminent Painters, Sculptors, and Architects* (1550 and 1568), Leonardo started work on a portrait of Lisa Gherardini, the wife of merchant Francesco del Giocondo (hence the work's Italian name, *La Gioconda*), in Florence around 1503 but took it with him unfinished to France, where it may have been purchased by King Francis I of France in 1518. It seems, however, that the painting was taken back to Italy by Leonardo's pupil and heir, Salai, and it entered the French royal collections at an inconclusive but later date. The theories regarding the painting's significance are innumerable and, at times, far-fetched. It has been suggested that the work is an idealized portrait of the Virgin Mary or even a self-portrait. One hypothesis that is today seen as the most probable is that Leonardo had wanted to paint an idealized female figure as a symbol of the human conscience. Commentators going back as far as Vasari have remarked on the sitter's mysterious smile, which continues to fascinate viewers today. It is said that Leonardo got musicians and jesters to perform during the long portrait sittings in order to dispel the hint of melancholy on the beautiful young woman's face and make her smile. For the background, Leonardo chose a deep mountain and river landscape of fantastic scenery whose location is also a mystery. The slightly hazy quality of the brushwork is a good example of Leonardo's sfumato (from *fumo*, Italian for "smoke" or "mist") technique. The theft of the *Mona Lisa* in 1911, and its high-profile tour to the United States and Japan, only served to heighten the painting's celebrity and has helped ensure the near-mythic status it enjoys today.

Leonardo da Vinci (Leonardo di ser Piero da Vinci), 1452–1519
Presumed Portrait of Lisa Gherardini, also known as *The Mona Lisa*, ca. 1503
H: 77 cm, L: 53 cm; Oil on wood (poplar)
Denon, floor 1, room 6; INV. 779

Leonardo da Vinci, workshop of, 1452–1519
St. John the Baptist, also known as *Bacchus*, ca. 1511
H: 177 cm, L: 115 cm; Oil on canvas
Denon, floor 1, room 5; INV. 780

Leonardo da Vinci *(Leonardo di ser Piero da Vinci)*

THE VIRGIN AND CHILD WITH ST. ANNE

Leonardo da Vinci (Leonardo di ser Piero da Vinci), 1452–1519
The Virgin and Child with St. Anne, 1501–1513 (unfinished)
H: 168 cm, L: 130 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 776

This painting is one of a number of unfinished works by Leonardo da Vinci. While many areas, such as the Virgin's red robe, with its myriad folds, have been completed, affording the viewer a foretaste of what would no doubt have been a magnificent end product, other areas, including the Virgin's blue cloak, remain virtually unworked. This is particularly jarring since the figure is placed so emphatically at the center of the composition. The work is an unusually emotional version of the motif, popular during the Late Middle Ages, of St. Anne with her daughter, the Virgin Mary, and grandson, Jesus. Expanding on the traditional treatment of this theme, Leonardo adds a lamb, with which the Christ Child leaps childishly. The Virgin, recognizing the animal as a symbol of Christ's role as the "Lamb of God" and sacrificial death, tries to pull him away from it. St. Anne, traditionally venerated as the patron saint of mothers, smiles gently as she observes the scene. The picture was probably commissioned by Louis XII of France to mark the birth of his only daughter, Claude, in 1499. In 1516, Leonardo took it with him to France, where it was acquired in its unfinished state by Louis's successor, Francis I. The painting is today considered to be Leonardo's most complex and refined work, and surely his most personal, through which he sought to express the full breadth of his technical mastery and the extent of his aesthetic convictions. Leonardo developed the composition through numerous preparatory drawings and cartoons (in the National Gallery, London), thus preserving its importance for posterity.

Leonardo da Vinci (*Leonardo di ser Piero da Vinci*)

PORTRAIT OF A WOMAN, ALSO KNOWN AS LA BELLE FERRONNIÈRE

Leonardo da Vinci's talent as a portrait painter is demonstrated not only by his famous *Mona Lisa* but also by an earlier likeness of an unknown woman. This work has been nicknamed *La Belle Ferronnière* (literally "beautiful wife of the wrought-iron craftsman") and associated with the romantic legend (for which there is no proof) of a former mistress of King Francis I of France who married a certain Le Ferron. The word *ferronnière*, denoting the filigree diadem worn by the sitter, is thought to be derived from the painting rather than vice versa. The soft style, light hues, and calm and composed bearing of the sitter suggest that the work was painted by Leonardo between 1495 and 1499 while working for the Sforza family in Milan. More plausible identifications of the unknown model in the richly trimmed red gown include Beatrice d'Este, the wife of Duke Ludovico Sforza (Ludovico il Moro), or one of the duke's favorite mistresses, perhaps Lucrezia Crivelli or Cecilia Galleriani. Where and when the portrait was acquired by Leonardo's future patron Francis I is not known, but it has been in the royal collections in France ever since.

Leonardo da Vinci (Leonardo di ser Piero da Vinci), 1452–1519
Portrait of a Woman, also known as *La Belle Ferronnière*, ca. 1495
H: 63 cm, L: 45 cm; Oil on wood (walnut)
Denon, floor 1, room 5; INV. 778

Leonardo da Vinci *(Leonardo di ser Piero da Vinci)*

ST. JOHN THE BAPTIST

Painted probably in France a few years before the artist's death, this is one of Leonardo da Vinci's most famous works. Glowing warmly against a dark background, the figure exudes a certain unearthly quality. Were it not for his filigree cross staff, it would be difficult to identify the subject as John the Baptist. The only other clue is the panther skin draped around him. St. Mark reports that while leading an ascetic life in the desert, John clothed himself in camel's hair, wore a leather girdle around his loins, and lived off locusts and wild honey (Gospel of St. Mark 1:6). However, Leonardo's John the Baptist is more of an angelic, celestial apparition than a ragged hermit. His long, well-cared-for curls lend him a certain androgynous beauty. Equally confusing is the panther skin he wears, as this is traditionally an attribute of the Greek god of wine, Bacchus, who as a god of worldly pleasures embodies the very opposite of the ascetic ideal. Instead of giving the viewer any answer, the Renaissance John the Baptist points heavenward in an unusual gesture as if meditating on the divine condition. The masterful chiaroscuro, perfectly rendered carnations, and overall ambiguity of the subject embody the very essence of Leonardo's lifelong artistic preoccupations.

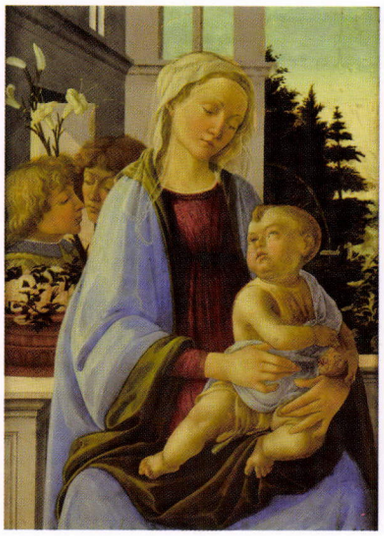
Leonardo da Vinci (Leonardo di ser Piero da Vinci), 1452–1519
St. John the Baptist, ca. 1513
H: 69 cm, L: 57 cm; Oil on wood
Denon, floor 1, room 5; INV. 775

Leonardo da Vinci (*Leonardo di ser Piero da Vinci*)

THE VIRGIN OF THE ROCKS

This painting, generally known today as *The Virgin of the Rocks*, did not acquire its name until 1830, when it was described as such in a catalog of the royal museum in Paris. It belongs to the oldest part of the royal collection and is thought to have been acquired by Louis XII, who appointed Leonardo da Vinci his court painter in Milan in 1499. Originally commissioned by the Confraternity of the Immaculate Conception for the church of San Francesco in Milan, the painting evidently failed to meet with the brotherhood's approval and was left unfinished after three years of work. Between 1495 and 1508, Leonardo's pupil Ambrogio de Predis and Evangelista de Predis, perhaps with collaboration of the master himself, completed a slightly modified version (in the National Gallery, London), which was accepted in place of the original. The cause of objection was evidently not the unusual depiction of the holy group in a dark and sinister cave in which the young John the Baptist, having strayed into the wilderness, takes refuge—because this is also present in the second version. Instead, the donors were probably disconcerted by the lack of attributes allowing for clear identification of the figures, an omission that departed from the convention of the day. Leonardo seems to have been more interested in the striking light–dark contrasts between the figures and the background.

Leonardo da Vinci (Leonardo di ser Piero da Vinci), 1452–1519
The Virgin of the Rocks, ca. 1483
H: 199 cm, L: 122 cm; Oil on canvas
Denon, floor 1, room 5; INV. 777



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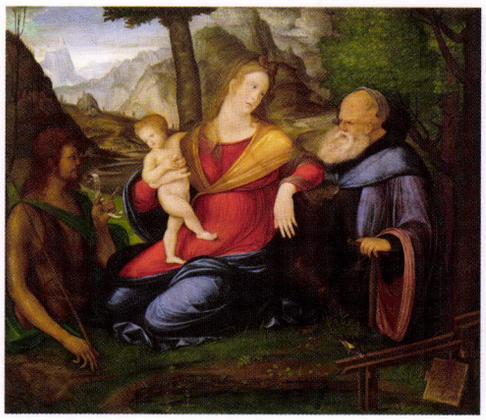

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Filippino Lippi, ca. 1457–1504
1. *The Virgin and Child with Two Angels*, also known as *The Virgin with a Pomegranate*, ca. 1472
H: 79 cm, L: 55 cm; Oil on wood (poplar)
Denon, floor 1, room 3; R.F. 1265

Marco Palmezzano, ca. 1459–1539
2. *The Dead Christ Supported by Two Angels*, 1510
H: 81 cm, L: 79 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 680

Jacopo de' Barbari, ca. 1460–1515
3. *The Virgin and Child between St. John the Baptist and St. Anthony Abbot*, also known as *The Virgin at the Fountain*, ca. 1500
H: 47 cm, L: 55 cm; Oil on canvas
Denon, floor 1, room 5; R.F. 2219

Lorenzo di Credi, ca. 1458–1537
4. *The Virgin and Child with St. Julian and St. Nicolas of Myra*, 1494
H: 163 cm, L: 164 cm; Oil on wood
Denon, floor 1, room 5; INV. 257

Lorenzo di Credi, ca. 1458–1537
5. *The Annunciation*, ca. 1475
H: 16 cm, L: 60 cm; Oil on wood
Denon, floor 1, room 4; M.I. 598

Lorenzo Costa, ca. 1460–1535
6. *Allegory of the Court of Isabelle d'Este*, also known as *The Coronation of Isabelle d'Este*, ca. 1505
H: 164 cm, L: 197 cm; Tempera, oil, canvas
Denon, floor 1, room 5; INV. 255

Lorenzo Costa, ca. 1460–1535
7. *The Reign of Comus*, 1511
H: 152 cm, L: 238 cm; Tempera, oil, canvas
Denon, floor 1, room 5; INV. 256

Cima da Conegliano (Giovanni Battista Cima)

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND MARY MAGDALENE

This painting, one of the most important works dating from Cima da Conegliano's late phase, is notable for its harmonious palette: quiet gracefulness and expressive, though by no means excessive, emotionality. It was painted for the Dominican church in Parma, for which Cima completed two other works, and depicts the enthroned Virgin and Child with saints, a subject known as the *sacra conversazione* (holy conversation), one of the most popular themes of the Renaissance. The scene is usually set in an interior such as a throne room or chapel, but Cima has positioned the protagonists in front of a river and mountain landscape that extends far into the distance. John the Baptist, who was also the patron saint of the artist, stands on the left of the throne and gazes reverently at the Infant Jesus lying in the lap of his mother. John's scroll bears his famous words "*Ecce Agnus Dei*" ("Behold the Lamb of God"). On the right stands Mary Magdalene, who was present during Christ's Passion and is generally identified with the sinner who washed and anointed the feet of Christ. The cloth of honor behind the Virgin comprises all the different colors in the landscape, which represents a homage by the artist to his home region.

Cima da Conegliano (Giovanni Battista Cima), ca. 1459–1517
The Virgin and Child with St. John the Baptist and Mary Magdalene, ca. 1511
H: 167 cm, L: 110 cm; Oil on wood
Denon, floor 1, room 5; Inv. 253

Cima da Conegliano (Giovanni Battista Cima), workshop of,
ca. 1459–1517
The Virgin and Child, ca. 1504
H: 0.71 m; L: 0.48 m, Oil on wood
Denon, floor 1, room 5; R.F. 2100

Pinturicchio (Bernardino di Betto)

THE VIRGIN AND CHILD WITH ST. JEROME AND ST. GREGORY THE GREAT

With its traditional theme of a Madonna and saints, and most important its icon-like gold background, this painting looks at first glance distinctly medieval. Only on closer inspection does the realistic portrayal of the figures (in particular their accurate proportions) betray the hand of the Renaissance master Pinturicchio. It is interesting to note that the Umbrian painter also produced portraits with landscape backgrounds in the modern style. Pinturicchio was a pupil of Perugino, whom he assisted in 1481 on the execution of the famous frescoes in the Sistine Chapel in the Vatican. When working on this painting of the Virgin and Child, Pinturicchio was presumably bound by the wishes of his patron, who commissioned the panel for private devotion. In all likelihood the choice of the two saints and Fathers of the Church was also the patron's. Jerome, on the left, is depicted in penitent's garb praying to the Infant Christ, who is leafing through a book. By contrast, Gregory the Great appears in his magnificent papal vestments. Particularly remarkable is the detailed rendering of his tall tiara. The dove next to his ear is a symbol of the divine inspiration of his writings.

Pinturicchio (Bernardino di Betto), ca. 1454–1513
The Virgin and Child with St. Jerome and St. Gregory the Great, ca. 1505
H: 59 cm, L: 41 cm; Tempera, oil, gold foil, wood (poplar)
Denon, floor 1, room 4; M.I. 574

Vittore Carpaccio

THE SERMON OF ST. STEPHEN IN JERUSALEM

Vittore Carpaccio is regarded as the great storyteller among Venetian painters. *The Sermon of St. Stephen in Jerusalem* belongs to a cycle of five works depicting episodes from the saint's life. The whereabouts of one painting from the series are unknown; the other three are divided among the Brera Gallery in Milan and the Gemäldegalerie in Berlin. Painted by Carpaccio for the Scuola di Santo Stefano in Venice between 1511 and 1520, this cycle decorated the assembly room of the lay brotherhood, whose members, mainly wool weavers, were devoted to the cult of the saint. According to the Acts of the Apostles (6–7), St. Stephen was one of seven deacons of the early Christian community in Jerusalem. He is described as being "full of faith and power" and worked miracles even during his lifetime. He is thought to have been the first Christian martyr to be stoned to death by an excited crowd, and is the patron saint of weavers. In this painting St. Stephen, dressed in his deacon's vestments, is standing on an antique plinth preaching about the Kingdom of God. His audience, who gaze at him spellbound, wears magnificent Oriental-looking clothes, giving Carpaccio an opportunity to display his love of fine detail. Jerusalem's temple complex, comprising a range of individual buildings (some with minarets), as well as numerous other figures and various beasts, can be seen behind St. Stephen.

Vittore Carpaccio, ca. 1472–1525
The Sermon of St. Stephen in Jerusalem, ca. 1514
H: 148 cm, L: 194 cm; Oil on canvas
Denon, floor 1, room 5; Inv. 181

Piero di Cosimo (Piero di Lorenzo)

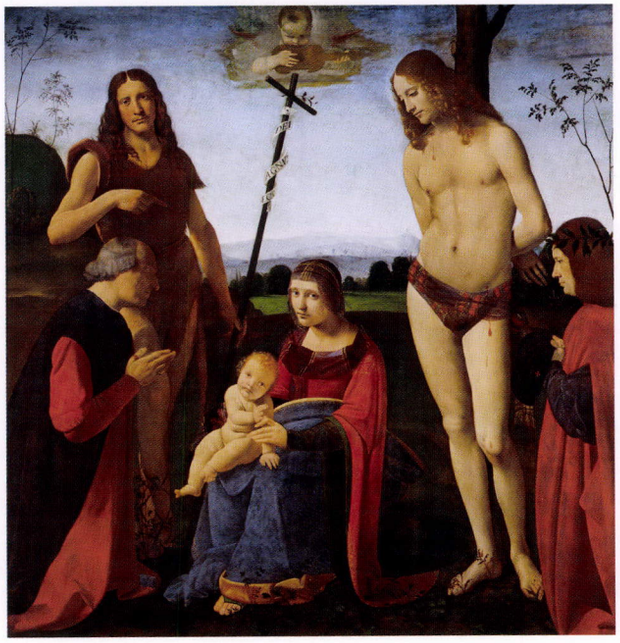
THE VIRGIN AND CHILD WITH A DOVE

Piero di Cosimo (Piero di Lorenzo), ca. 1461–1521
The Virgin and Child with a Dove, ca. 1490
H: 87 cm, L: 58 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 817

Piero di Cosimo's *The Virgin and Child with a Dove* possesses a special charm that leaves practically no viewer untouched. The Virgin is shown in a pose of humility: sitting on the ground displaying her submission to the will of God, rather than enthroned as the Queen of Heaven. Piero di Lorenzo, called Cosimo after his teacher Cosimo Rosselli, has intensified this expression of humility through the device of a simple headscarf, which lends Mary the appearance of a woman of the people. A lifelike handmaid of the Lord, she sits in front of a modest, dark-colored wall hanging with a latticework pattern, attentively reading the book that lies open before her. Although distracted by the Bible or prayer book, she is attempting at the same time to keep her struggling child under control. The attention of the Infant Jesus has been captured by the dove in front of him, which he tries to catch. Just as the book embodies the word and will of God, the dove symbolizes the Holy Spirit. Concealed in the seemingly ordinary combination of these various elements is the secret of the Incarnation, the central mystery of the Christian faith.

Giovanni Antonio Boltraffio

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND ST. SEBASTIAN AND TWO DONORS, ALSO KNOWN AS PALA CASIO



Giovanni Antonio Boltraffio, 1467–1516
The Virgin and Child with St. John the Baptist and St. Sebastian and Two Donors, also known as *Pala Casio*, ca. 1500
H: 186 cm, L: 184 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 103

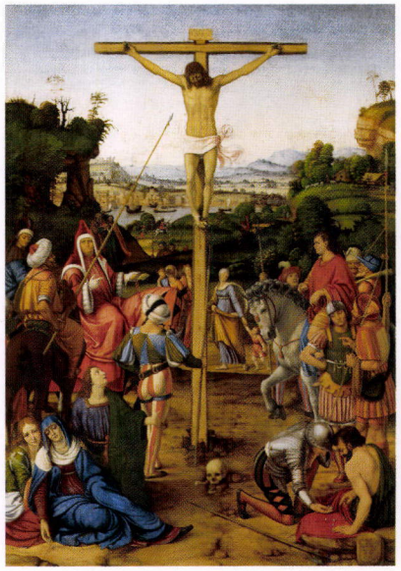
This virtually square painting is widely regarded as the masterpiece of Milanese Renaissance painter Giovanni Antonio Boltraffio, who came from a noble background. He was one of the most important pupils of Leonardo da Vinci and was active in his Milan workshop beginning in 1491. Boltraffio left his hometown in 1499, shortly after Leonardo departed the city, and moved to Bologna, where he completed the *Pala Casio* in 1500. Portraying the Virgin with the two saints John the Baptist and Sebastian and two donors in a landscape setting, this work was still clearly inspired by Leonardo and, indeed, tradition has long held that the music-playing angel that dominates the upper, heavenly realm of the painting was painted by Leonardo himself. The Virgin and the faces of the two standing saints are like quotations from famous Leonardo paintings. The work is named after the two donors, Giacomo Marchione de Pandolfi da Casio, left, and his son, Girolamo Casio (1464–1533), who commissioned it for their private chapel. The father had made a fortune as a dealer of precious stones in Bologna, while his son was a well-known poet, as evidenced by his laurel wreath. The two men welcomed Boltraffio into their home, and the painter repaid their hospitality with a number of portraits.

Andrea di Solario (Andrea di Bartolo)

THE LAMENTATION OVER DEAD CHRIST

At first glance, this large-format, virtually square painting nearly dazzles the viewer with its explosion of color. Only gradually do individual figures and scenes emerge from the colorful and dramatic frenzy to become identifiable. The work depicts the Lamentation of Christ against the background of a landscape, containing additional figures, that extends far into the distance. The main scene is presented on a stage-like area in the foreground. The central motif is that of the pietà—the Virgin Mary grieving over her dead son, whose body lies in her lap. The middle group is flanked by additional mourning saints among whom the women, with their expressive gestures of grief, are especially prominent. The drama, which culminates in the older Mary, who with outstretched arms reenacts Christ's crucifixion on the cross, is intensified by the bright colors. This Mary also unites the picture's hues in her flowing robes. The figure of St. John is inspired by Leonardo, who was Solario's teacher. Signed in the bottom left corner, the work is thought to have been painted for Cardinal Georges I d'Amboise during Solario's sojourn in France between 1507 and 1509.

Andrea di Solario (Andrea di Bartolo), ca. 1465–1524
The Lamentation Over Dead Christ, ca. 1509
H: 178 cm, L: 163 cm; Oil on canvas
Denon, floor 1, room 5; R.F. 1978-35



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Andrea di Solario (Andrea di Bartolo), ca. 1465–1524
1. *The Crucifixion*, 1503
H: 111 cm, L: 77 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 61

Francesco Marmitta, ca. 1460–1505
2. *The Virgin and Child with St. Benedict and St. Quentin, and Two Angels*, ca. 1500
H: 220 cm, L: 138 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 116

Bernardino Zenale, ca. 1464–1526
3. *The Circumcision with Fra Jacopo Lampugnani as Donor*, ca. 1512
H: 137 cm, L: 224 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 568

Andrea di Solario (Andrea di Bartolo), ca. 1465–1524
4. *Head of St. John the Baptist*, 1507
H: 46 cm, L: 43 cm; Oil on wood (poplar)
Denon, floor 1, room 5; M.I. 735

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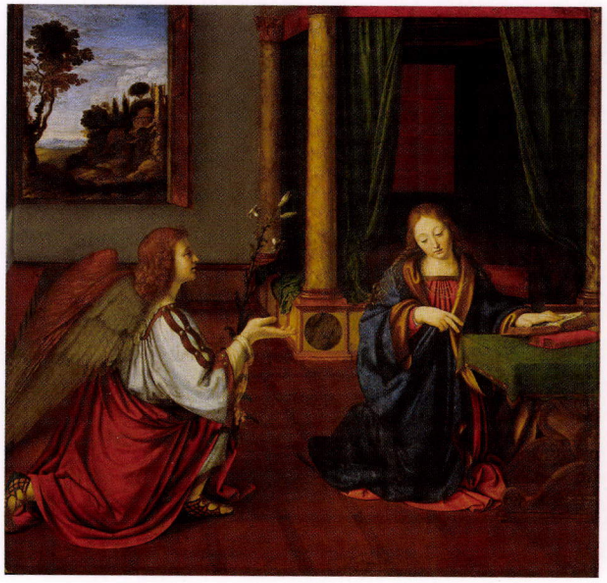

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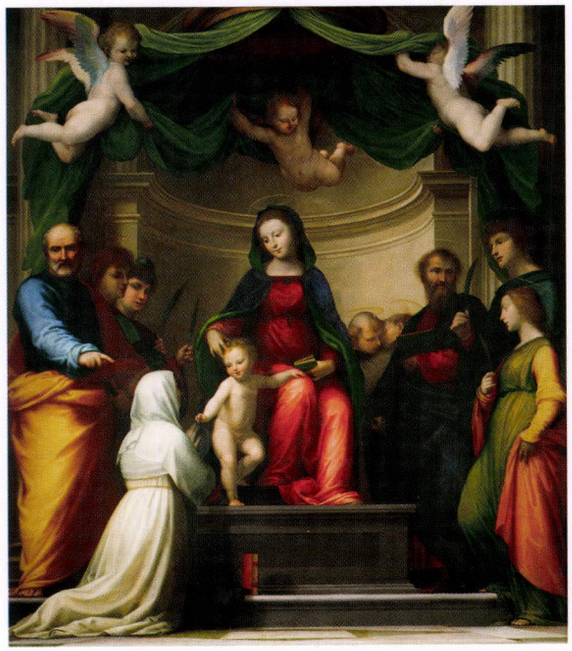
Andrea di Solario (Andrea di Bartolo), ca. 1465–1524
1. *Madonna of the Green Cushion*, ca. 1507–1510
H: 59 cm, L: 47 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 673

Andrea di Solario (Andrea di Bartolo), in dispute, ca. 1465–1524
2. *Portrait of Charles II d'Amboise* (1473–1511), ca. 1507
H: 75 cm, L: 52 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 674

Andrea di Solario (Andrea di Bartolo), ca. 1465–1524
3. *The Annunciation*, 1506
H: 76 cm, L: 79 cm; Oil on wood
Denon, floor 1, room 5; MNR 256

Lorenzo Costa, 1460–1535
4. *St. Veronica*, 1508
H: 65 cm, L: 54 cm; Oil on wood
Denon, floor 1, room 5; RF 1989-15

Fra Bartolomeo
(Baccio della Porta)
THE MYSTIC MARRIAGE OF ST. CATHERINE OF SIENA



Fra Bartolomeo (Baccio della Porta), 1472–1517
The Mystic Marriage of St. Catherine of Siena, 1511
H: 257 cm, L: 228 cm; Oil on wood
Denon, floor 1, room 5; INV. 97

This large-format work was originally executed for the altar of St. Catherine of Siena in the convent church of San Marco in Florence. Fra Bartolomeo had himself lived at the convent after joining the Dominican order in 1500. The painting describes the saint's mystic marriage (following the example of her famous namesake, the early Christian martyr St. Catherine of Alexandria) to Christ, who is shown placing the ring on her finger. The Infant Jesus stands next to his enthroned mother, who gently caresses his hair. Various saints comment on the proceedings and surround the throne, which is positioned in a high, round niche. Standing immediately next to the kneeling St. Catherine is St. Peter, the "Prince of the Apostles," holding the keys of heaven, while St. Bartholomew, the painter's patron saint, is to the left of the Virgin. The artist has signed the base of the throne, imploring the viewer to say a heartfelt prayer for himself. This radiant work, regarded as one of the artist's masterpieces, was acquired in 1512 by city authorities and presented to the French ambassador and bishop of Autun, Jacques Hurault, who in turn bequeathed it to Autun Cathedral.

Palma il Vecchio
(Jacopo Negretti)
THE ADORATION OF THE SHEPHERDS WITH A FEMALE DONOR

Palma il Vecchio (Jacopo Negretti), ca. 1480–1528
The Adoration of the Shepherds with a Female Donor, 1520–1525
H: 140 cm, L: 210 cm; Oil on canvas
Denon, floor 1, room 7; INV. 402

Jacopo Negretti or Jacopo Palma, also known as Palma il Vecchio (Palma the Elder) in order to distinguish him from his nephew Jacopo Palma (circa 1548–1628), was one of the most important Venetian painters of the early 16th century. His style combines elements of all the great Venetian masters of his day, in particular Giovanni Bellini, Cima da Conegliano, Giorgione, and Titian. *The Adoration of the Shepherds with a Female Donor* is painted in his mature style, and the warm glow of its colors charm the viewer. The central group of figures, the Holy Family, is emphasized through the harmonious red tones of their clothing. Their attention is directed toward the shepherd kneeling on the right, who bows before the Infant Jesus and his mother. Palma il Vecchio has depicted the drinking flask and threadbare trousers of the young shepherd, who apparently set out for the stable immediately on receiving the news from the angels (shown in the background), with a wonderful feel for everyday detail. Behind Mary, on the left, the expensively clothed donor can be seen in an attitude of prayer. This large-format work is thought to have been the altarpiece of a Venetian church.

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Girolamo di Benvenuto, 1470–1524
1. *The Judgment of Paris*, ca. 1500
Ø: 71 cm; Oil on wood (poplar)
Denon, floor 1, room 4; M.I. 587

Mariotto Albertinelli, 1474–1515
2. *The Virgin and Child Encircled with St. Jerome and St. Zenobe*, 1506
H: 186 cm, L: 176 cm; Oil on canvas
Denon, floor 1, room 5; INV. 38

Fra Bartolomeo (Baccio della Porta), 1472–1517
3. *Christ Appearing to Mary Magdalene*, also known as *Noli Me Tangere*, ca. 1506
H: 57 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 5; INV. 39

Sodoma (Giovanni Antonio Bazzi), 1477–1549
4. *Terrestrial Venus with Eros and Celestial Venus with Anteros and Two Cupids*, also known as *The Allegory of Love*, ca. 1508
Ø: 60 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 2106

Fra Bartolomeo (Baccio della Porta), 1472–1517
5. *Minerva*, ca. 1490
H: 117 m, L: 59 cm; Oil on wood
Denon, floor 1, room 5; R.F. 1945-9

Fra Bartolomeo (Baccio della Porta), 1472–1517
6. *The Incarnation of Christ*, 1515
H: 96 cm, L: 76 cm; Oil on wood
Denon, floor 1, room 5; INV. 96

Vicenzo di Biagio (Vincenzo Catena), ca. 1480–1531
7. *Portrait of Giangiorgio Trissino*, ca. 1525–1527
H: 72 cm, L: 63 cm; Oil on canvas
Denon, floor 1, room 5; R.F. 2098

Bartolomeo Veneto

THE CIRCUMCISION

Bartolomeo Veneto, active 1502–1530
The Circumcision, 1506
H: 87 cm, L: 142 cm; Oil on wood
Denon, floor 1, room 5; R.F. 2485

This work relates to a lost composition by the Venetian painter Giovanni Bellini (circa 1430–1516), with whom the young Bartolomeo Veneto was closely acquainted during his journeyman years in Venice. Bartolomeo was in fact a pupil of Giovanni's brother Gentile, who ran a large workshop in the city. It takes the form of a wide panel depicting Christ's circumcision, which under Jewish custom occurs eight days after the birth of a boy and is regarded as the child's entry into a covenant with God. According to the Gospel of St. Luke (2:21), the Son of God was given the name Jesus at the time of his circumcision. Bartolomeo Veneto presents the scene almost like a photographic close-up, making the viewer an active participant in the holy event rather than a passive observer. At the same time, he has added numerous figures, thereby departing from the biblical version according to which the circumcision takes place within the immediate family circle. These figures serve to display a range of different reactions to the event, offering the viewer the possibility of identifying with one or another of them. They also provided the young Bartolomeo with a welcome opportunity to show off his talent as a portraitist and painter of character. There is strong evidence to support the idea that the painting was influenced by the work of the German artist Albrecht Dürer, who was in Venice at the time. The *cartellino* bears the proud signature "1506 bartholomeus da venetia."

Giovanni Francesco Caroto, attributed to

PORTRAIT OF BERNARDO DI SALLA

Giovanni Francesco Caroto was one of the most important 16th-century exponents of the Veronese school. As a young artist, he spent a long time in Mantua, where he was heavily influenced by the work of Andrea Mantegna. Indeed, something of Mantegna's warm palette and rather angular style can be detected in this portrait of a man thought to have been painted in the first quarter of the 16th century. The man holds a folded letter bearing the words "Done B'nardo di – Salla – In [Flo?]," written in a looping calligraphic hand. "Mr. Bernardo di Salla" of Florence is presumably the name of the sitter, about whom nothing else, however, is known. Nevertheless the work is one of the finest examples of northern Italian Renaissance painting. Wearing patrician-style clothes and a black beret, the man has fashionable, chin-length hair and observes the viewer out of the corner of his eyes. Caroto has reproduced the tiny pleats around the neck and heavy fabric of his overgarment with enormous care. A long-standing attribution to Carpaccio, and then to Savoldo, has finally been overturned and given to Caroto. A portrait of a woman that bears Caroto's signature is widely thought to be the pendant to this work.

Giovanni Francesco Caroto, attributed to, 1480–1555
Portrait of Bernardo di Salla, ca. 1514
H: 69 cm, L: 53 cm; Oil on wood (walnut)
Denon, floor 1, room 5; INV. 885

Giovanni Francesco Caroto, 1480–1555
Portrait of a Woman, formerly known as *Portrait of Isabella d'Este*, ca. 1510
H: 69 cm, L: 53 m; Oil on wood (walnut)
Denon, floor 1, room 5; INV. 894

Giovanni Gerolamo Savoldo

SELF-PORTRAIT, FORMERLY KNOWN AS PORTRAIT OF GASTON DE FOIX

Giovanni Gerolamo Savoldo, also known as Girolamo da Brescia after his birthplace (Brescia, in Lombardy), is regarded as an eccentric among Venetian artists of the first half of the 16th century. Little is known about Savoldo's circumstances or his artistic career. After completing his apprenticeship in Brescia, he traveled to Florence in 1508 and worked there until he relocated to Venice in 1521. There he encountered the most important stylistic influence on his work: the Venetian school. With its brilliant reproduction of surfaces and dramatic chiaroscuro, this self-portrait, thought to have been painted in around 1525, is heavily influenced by the work of Titian and also looks forward to the dark, unsettled palette of Titian's pupil Tintoretto. The sophisticated composition, with its various mirror effects, takes Giorgione's and Titian's experiments with mirrors a step further. Once again, Savoldo, in emulation of Giorgione or Titian, sought to demonstrate the supremacy of painting over sculpture. Based on the armor, this work was initially thought to be a portrait of Gaston de Foix (1489–1512), a French duke who went to Milan in 1511 as military commander and governor. However, the date of execution of this picture, acquired by Francis I for his palace at Fontainebleau, points to it being a self-portrait of the artist in the guise of a soldier.

Giovanni Gerolamo Savoldo, ca. 1480–1548
Self-Portrait, formerly known as *Portrait of Gaston de Foix*, ca. 1525
H: 91 cm, L: 123 cm; Oil on canvas
Denon, floor 1, room 7; INV. 659

Lorenzo Lotto

CHRIST AND THE WOMAN TAKEN IN ADULTERY

Around 1500, it became fashionable in Venice to present figures or scenes close-up in the immediate foreground of a picture. By removing any sense of distance, viewers are given the impression of being in the actual presence of the painted protagonists and are drawn into the action by their gestures and glances. Lorenzo Lotto, who returned to Venice in around 1526 after many years of absence, was a master of the close-up. This approach was very much in keeping with his talent as a portraitist and painter of character, which had made him famous far and wide. In the case of *Christ and the Woman Taken in Adultery*, painted shortly after his return to Venice, viewers are given the impression of being able to grab the corner of the adulteress's cloak (on the left of the picture) or the hand raised either in blessing or in a placatory gesture by Christ. Lotto depicts the chaos around the two main figures extremely realistically and achieves a strong dramatic effect through the expressive gestures, facial expressions, and color contrasts, thereby conveying the moral of the biblical account in the Gospel of St. John (8:1–11) that culminates in the famous saying "Let him who is without sin cast the first stone."

Lorenzo Lotto, 1480–1557
St. Jerome, 1506
H: 48 cm, L: 40 cm; Oil on wood
Denon, floor 1, room 5; M.I. 164

Lorenzo Lotto, 1480–1557
Christ and the Woman Taken in Adultery, 1527–1529
H: 124 cm, L: 156 cm; Oil on canvas
Denon, floor 1, room 7; INV. 353

Lorenzo Lotto

CHRIST CARRYING THE CROSS

This virtually square painting was one of the first works completed by Lorenzo Lotto on returning to his hometown of Venice in 1526. He had spent the previous twenty or so years in various parts of Italy, including Rome and Florence, and went back carrying the influence of a number of different styles. There he reconnected with the art of his teachers and early companions, in particular Cima da Conegliano and Giorgione, whose work *Christ Carrying the Cross*, with its unusually close-up style of depiction, Lotto's painting resembles. The scene focuses entirely on Christ, who carries the cross on his shoulder while being struck from all sides by the soldiers. Lotto has added his signature ("Laur. Lotus. 1526") to the lower arm of the crossbeam. The savior wears a bloodred cloak that is a symbol of the Passion along with the bloody crown of thorns and the rope around his neck. His gentle, light-colored facial features contrast with the dark scowls and grimaces of the soldiers driving him toward Golgotha. A talented portrait painter, Lotto has created a image of real suffering in which even the tears on Christ's cheeks are visible.

Lorenzo Lotto, 1480–1557
Christ Carrying the Cross, 1526
H: 66 cm, L: 60 cm; Oil on canvas
Denon, floor 1, room 7; R.F. 1982-50

Lorenzo Lotto, 1480–1557
The Holy Family with Three Angels, the Infant St. John, St. Elizabeth, and St. Zachary, also known as *The Recognition of the Divine Nature of the Christ Child*, ca. 1536
H: 150 cm, L: 237 cm; Oil on canvas
Denon, floor 1, room 7; INV. 818

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Raphael (Raffaello Santi), 1483–1520
1. *St. John the Baptist in the Desert*, ca. 1516
H: 135 cm, L: 142 cm; Oil on canvas
Denon, floor 1, room 8; INV. 606

Raphael (Raffaello Santi), 1483–1520 and **Guilio Romano**, ca. 1499–1546
2. *Portrait of Dona Isabel de Requesens, Lady Viceroy of Naples*, formerly known as *Portrait of Jeanne d'Aragon*, ca. 1518
H: 120 cm, L: 95 cm; Oil on canvas
Denon, floor 1, room 8; INV. 612

Raphael (Raffaello Santi), 1483–1520
3. *St. Michael Slaying the Devil*, also known as *The Little St. Michel*, ca. 1504
H: 30 cm, L: 26 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 608

Raphael (Raffaello Santi), 1483–1520
4. *Holy Family with St. Elizabeth, the Infant St. John, and Two Angels*, also known as *The Great Holy Family*, ca. 1518
H: 207 cm, L: 140 cm; Oil on canvas
Denon, floor 1, room 8; INV. 604

Raphael (Raffaello Santi), 1483–1520
5. *Angel Holding a Scroll*, 1501
H: 58 cm, L: 36 cm; Oil on wood (poplar)
Denon, floor 1, room 4; R.F. 1981-55

Raphael (Raffaello Santi)

THE VIRGIN AND CHILD WITH THE YOUNG ST. JOHN THE BAPTIST, ALSO KNOWN AS LA BELLE JARDINIÈRE

The Louvre possesses an exquisite collection of paintings by Raphael covering virtually all his creative phases. Many, like this panel of the Virgin and Child with the young St. John the Baptist, once formed part of the old royal collections. The painting acquired the nickname *La Belle Jardinière* from a copperplate engraving published by Jacques Chéneau in 1729 and may have been purchased by King Francis I of France (1494–1547) for his palace at Fontainebleau. It is not known who commissioned the rectangular work, but there is no doubt about Raphael's authorship and the date (1507 or 1508), which are confirmed by an inscription on the hem of the Virgin's cloak. The date indicates that *La Belle Jardinière* may have been the last in a sequence of Madonnas painted by Raphael in Florence before moving to Rome for good in 1508. The soft light lends the scene its special charm and mysterious glow. The figures share an almost hypnotic gaze and are united by the pyramidal composition of the group in the foreground. Also noteworthy is Raphael's talent as a painter of nature and the landscape. The ground in front of the group is littered with flowers symbolizing the Virgin and Christ.

Raphael (Raffaello Santi), 1483–1520
The Virgin and Child with the Young St. John the Baptist also known as *La Belle Jardinière*, ca. 1507
H: 122 cm, L: 80 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 602

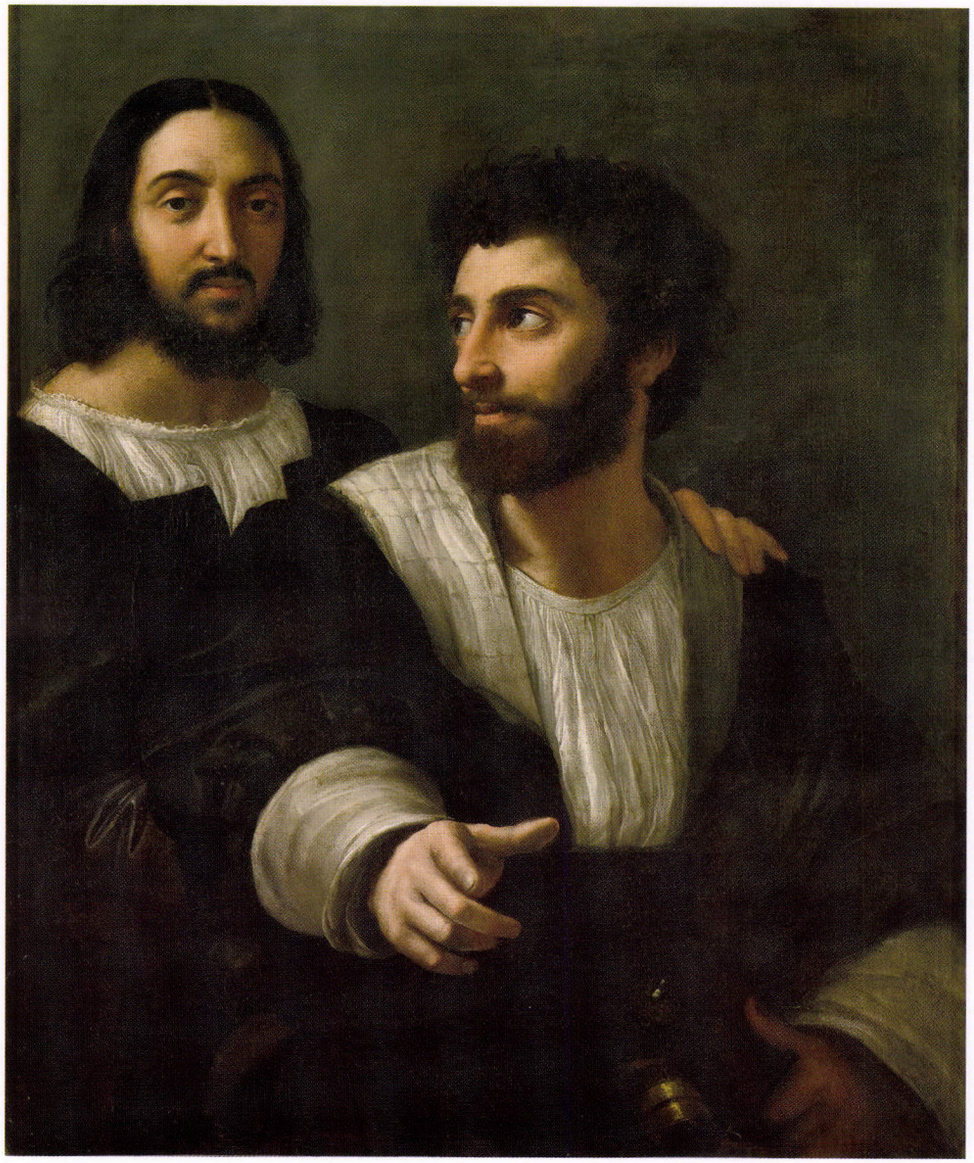
Raphael (Raffaello Santi), workshop of, 1483–1520
God the Father Blessing among the Angels, ca. 1515
H: 140 cm, L: 283 cm; Fresco, transferred to canvas in 1858
Denon, floor 1, room 4; R.F. 48

Raphael (Raffaello Santi), 1483–1520
St. George and the Dragon, ca. 1504
H: 29 cm, L: 25 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV 609

Raphael (Raffaello Santi), 1483–1520 and **Giulio Romano (Giulio di Pietro de Filippo de Giannuzzi)**, ca. 1499–1546
St. Margaret, ca. 1518
H: 185 cm, L: 117 cm; Oil on wood; transferred to canvas in 1777
Denon, floor 1, room 5; INV 607

Raphael (Raffaello Santi)

SELF-PORTRAIT WITH A FRIEND



Raphael was acclaimed during his own lifetime as an artist of outstanding talent. He died prematurely but within the space of twenty years or so created world-renown works that were to influence generations of artists, who revered him as a kind of artist-saint. However, his self-portraits remained remarkably unaffected by the fuss surrounding him. In them he offers a different and highly personal image of an artist in search of himself. The quizzical, melancholy gaze that characterizes most of his self-portraits is also present in this double portrait of himself and a friend. It is thought to have been painted in Rome during the last year of the artist's life, when he was at the peak of his career. Apparently intentionally, Raphael has positioned himself in the background (although slightly raised), giving his more animated companion precedence. The identity of the other man remains unknown, further heightening the mystery that surrounds the painting. The names of Pordenone, Pontormo, Pietro Aretino, and Antonio da Sangallo have all been offered as possibilities, as have those of Raphael's pupil Giulio Romano and the executor of the master's will, Branconio dell'Aquila. The viewer is drawn into the intimate tête-à-tête by means of a subtle play of gesture and glances. And although the unknown friend is positioned in the foreground, he directs the viewer's attention toward the author of the portrait in the background with his gaze and pointing hand.

Raphael (Raffaello Santi), 1483–1520
Self-Portrait with a Friend, ca. 1518
H: 99 cm, L: 83 cm; Oil on canvas
Denon, floor 1, room 8; INV. 614

Raphael (Raffaello Santi)

PORTRAIT OF BALDASSARE CASTIGLIONE

Baldassare Castiglione (1478–1529) was a writer and diplomat in the service of the duke of Urbino. Himself a count and described by Emperor Charles V as the "best nobleman in the world," Castiglione is primarily known today as the author of *Il Libro del Cortegiano* (*The Book of the Courtier*), published in 1528. This work describes life at the court of Urbino and constitutes a book of etiquette in which prominent contemporaries discuss what makes the perfect courtier (a person who attends court) and, in later installments, a lady-in-waiting. This portrait of Castiglione was probably painted in 1514–1515 while the count was in Rome serving as the ambassador of the duke of Urbino. He had just completed the manuscript of *Il Libro del Cortegiano* and strikes the pose of the perfect courtier. There is no background detail to distract attention from the quietly superior figure, who observes the viewer attentively out of the corner of his eyes. His elegant, dark clothing emphasizes the sitter's dignified features. Raphael and Castiglione were friends and wrote a memorandum together on the upkeep of the ancient structures in Rome. This portrait initially remained in the possession of the count and his family but was acquired by Louis XIV of France, the Sun King, in 1665.

Raphael (Raffaello Santi), 1483–1520
Portrait of Baldassare Castiglione, ca. 1514
H: 82 cm, L: 67 cm; Oil on canvas
Denon, floor 1, room 8; INV. 611

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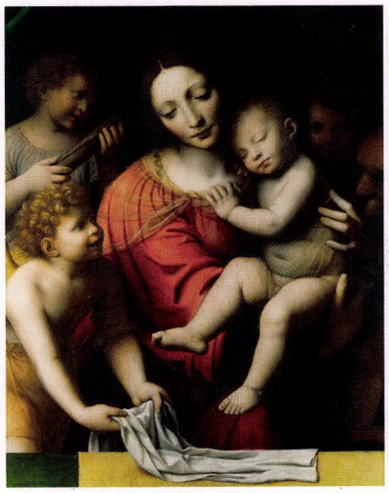

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Baldassare Peruzzi, 1481–1536
1. *Musaeus, Pan, Amphion, and Marsyas*, ca. 1520
H: 100 cm, L: 25 cm; Oil on wood
Denon, floor 1, room 5; R.F. 998

Romanino (Girolamo di Romano), ca. 1484–1562
2. *The Virgin and Child*, ca. 1507
H: 76 cm, L: 61 cm; Oil on paper and canvas
Denon, floor 1, room 5; R.F. 1984-1

Bernardino Luini, ca. 1485–1532
3. *The Infant Jesus Sleeping*, ca. 1500
H: 92 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 5; INV. 360

Bernardino Luini, ca. 1485–1532
4. *The Nativity and the Announcement to the Shepherds*, ca. 1520
H: 222 cm, L: 165 cm; Transferred fresco on canvas
Denon, floor 1, room 2; M.I. 713

Bernardino Luini, ca. 1485–1532
5. *The Adoration of the Magi*, ca. 1520
H: 222 cm, L: 165 cm; Transferred fresco on canvas
Denon, floor 1, room 2; M.I. 714

Bernardino Luini, ca. 1485–1532
6. *Christ Blessing*, ca. 1520
H: 140 cm, L: 110 cm; Transferred fresco on canvas
Denon, floor 1, room 2; M.I. 715

Bernardino Luini, ca. 1485–1532
7. *The Virgin and Child with an Angel*, also known as *The Menaggio Madonna*, ca. 1520
H: 80 cm, L: 58 cm; Oil on wood (poplar)
Denon, floor 1, room 5; R.F. 2083

Sebastiano del Piombo (Sebastiano Luciani), ca. 1485–1547
8. *Visitation*, 1518
H: 168 cm, L: 132 cm; Transferred bois on canvas in 1802
Denon, floor 1, room 8; INV. 357

Bernardino Luini

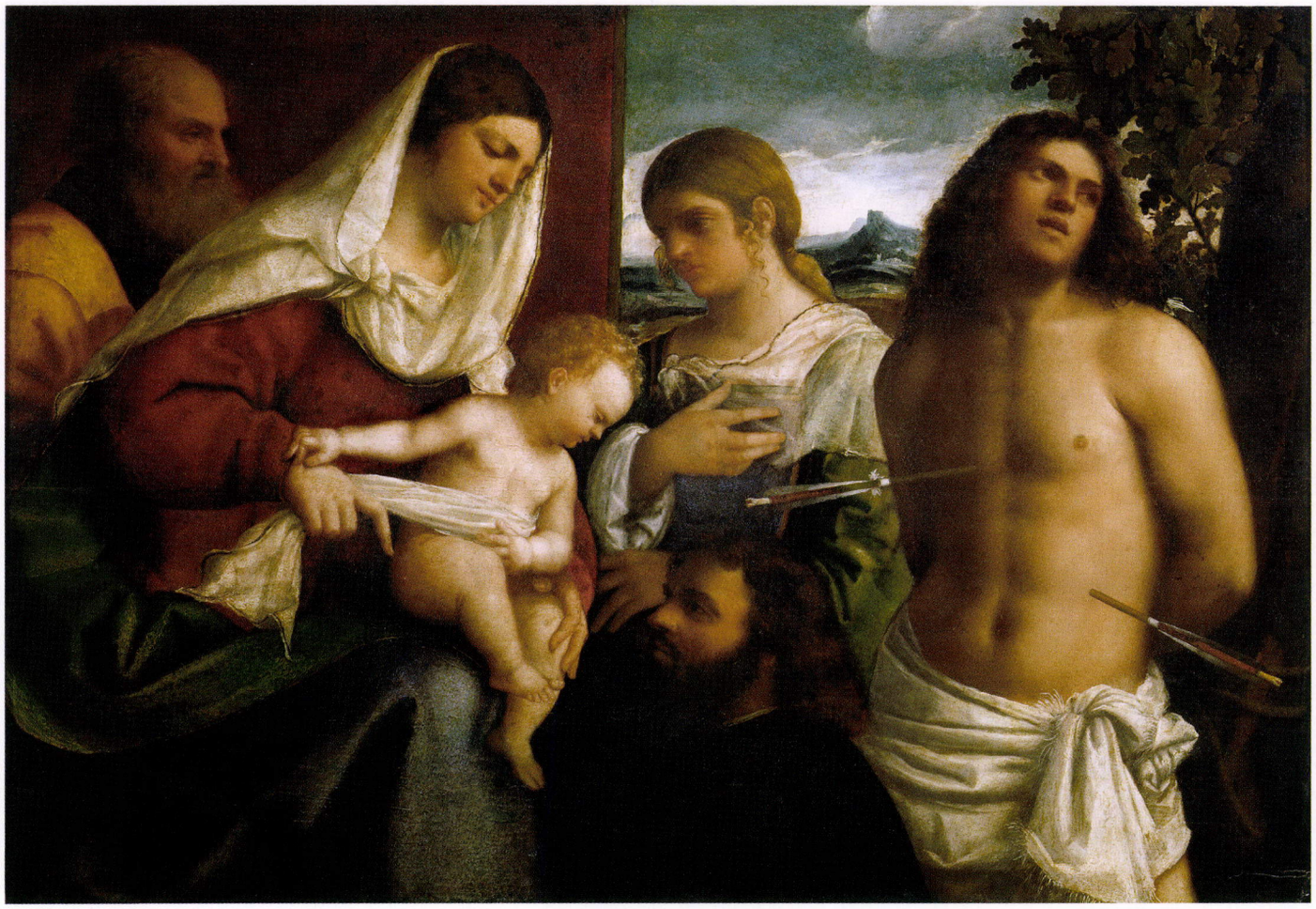
SALOME RECEIVES THE HEAD OF ST. JOHN THE BAPTIST

Salome Receives the Head of St. John the Baptist is one of the most enduringly popular motifs in art. Bernardino Luini, active in Lombardy and Milan, painted several different versions of the theme, of which the one in the Louvre is perhaps the most impressive. The tender, elfin beauty of the young Salome contrasts strongly with the bloody head of the Baptist. Her averted eyes betray the disgust she feels, and which the viewer shares, at the sight of the severed head being placed on the plate. While most painters depict Salome as a bloodthirsty and unscrupulous woman, Luini seems to stick to the biblical text and early legend according to which, after performing her seductive dance in front of Herod, she was simply complying with her mother's wishes in asking for John to be killed. Luini's painting is an accurate character study of Salome, whose blond hair and charming features, accentuated against the dark background, make her look more like a Leonardo Virgin than a diabolical seductress. Luini has reflected the golden sheen of her hair to great effect in the light that catches the folds of her dress.

Bernardino Luini, ca. 1485–1532
Salome Receives the Head of St. John the Baptist, ca. 1500
H: 62 cm, L: 55 cm; Oil on canvas
Denon, floor 1, room 5; INV. 361

Sebastiano del Piombo (*Sebastiano Luciani*)

THE HOLY FAMILY WITH ST. CATHERINE, ST. SEBASTIAN, AND A DONOR



Sebastiano del Piombo was multitalented. Celebrated in Venice during his youth as a virtuoso lute player, at the relatively late age of twenty he embarked on an apprenticeship in the workshop of Giovanni Bellini, the leading Venetian painter of the day. His early work, produced in Venice, is heavily influenced by Giorgione's softer figures and handling of color. From the very outset, however, Sebastiano possessed a style of his own, characterized by a tendency toward an almost sculptural monumentality of figure and close-up composition. *The Holy Family*, executed prior to Sebastiano's departure in 1511 for Rome, where he was celebrated as a star artist alongside Raphael, is one of the artist's early masterpieces. This picture was for a long time erroneously attributed to Giorgione. The compositional division of the picture into two halves is accentuated by the background design. On the left we see the Holy Family, comprising Joseph, Mary, and the Infant Jesus, before a red curtain, and on the right there are two standing saints and the donor. Although placed precisely on the central axis, the donor is segregated from the saints by his lower position and severely cropped body. Jesus leans toward him with a kindly expression on his face, and Catherine and Sebastian are probably his personal patron saints.

Sebastiano del Piombo (Sebastiano Luciani), ca. 1485–1547
The Holy Family with St. Catherine, St. Sebastian, and a Donor, ca. 1507
H: 95 cm, L: 136 cm; Oil on wood (poplar)
Denon, floor 1, room 7; INV. 70

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Andrea del Sarto (Andrea d'Agnolo di Francesco), 1486–1530
1. *The Virgin, Christ Child, St. Elizabeth, and Infant St. John*, ca. 1520
Ø: 86cm; Wood, transferred to canvas 1790
Denon, floor 1, room 5; INV. 714

Domenico Beccafumi (Il Mecarino), ca. 1486–1551
2. *St. Francis Receiving the Stigmata*, 1537
H: 33 cm, L: 51 cm; Oil on wood (poplar)
Denon, floor 1, room 8; R.F. 1966-3

Domenico Beccafumi (Il Mecarino), ca. 1486–1551
3. *St. Anthony and the Miracle of the Mule*, 1537
H: 33 cm, L: 51 cm; Oil on wood (poplar)
Denon, floor 1, room 8; R.F. 1966-2

Domenico Beccafumi (Il Mecarino), ca. 1486–1551
4. *The Preaching of St. Bernardino of Siena*, 1537
H: 33 cm, L: 51 cm; Oil on wood (poplar)
Denon, floor 1, room 8; R.F. 1966-1

Giovanni Cariani (Giovanni de' Busi), ca. 1485–1548
5. *The Virgin and Child with St. Sebastian*, ca. 1509
H: 74 cm, L: 85 cm; Oil on canvas
Denon, floor 1, room 5; INV. 102

Il Fattore (Giovanni Francesco Penni), 1488–1528
6. *The Virgin and Child with the Infant St. John*, also known as *The Virgin with the Blue Tiara or Virgin of the Veil*, ca. 1512
H: 68 cm, L: 48 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 603

Titian (Tiziano Vecellio)

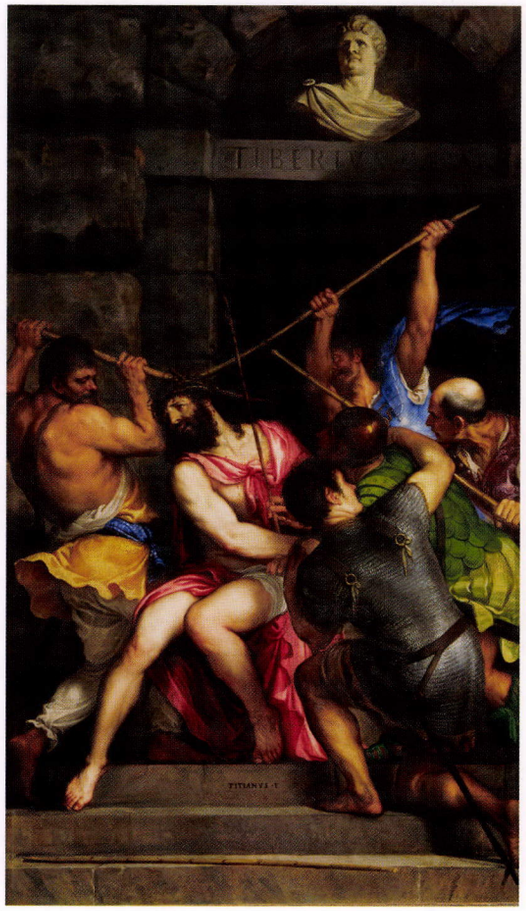
THE CARRYING OF CHRIST'S BODY TO THE TOMB, OR CHRIST'S ENTOMBMENT

Titian is regarded as the preeminent master of the Venetian Renaissance in the 16th century. During his long and extremely successful career as the head of a large workshop, he produced countless altarpieces, portraits, mythological scenes, and allegories. In 1533 he was ennobled by Emperor Charles V. It took the plague, in 1576, to put an end to his creativity. *Christ's Entombment* dates from Titian's early period but its dramatic chiaroscuro looks forward to his late work. At the center of the scene, which is viewed slightly from below, we see the body of Christ being transported to the tomb by Joseph of Arimathea and Nicodemus. Christ's powerful but lifeless body lies limply on the white shroud while his favorite disciple, St. John, assists by supporting his right arm. John's sorrowful face constitutes the dramatic focal point of this moving scene of leave-taking. On the left edge of the picture we see the grief-stricken Mary, who is being supported, and apparently at the same time restrained, by Mary Magdalene. This extremely expressive work may have been painted for Federico II Gonzaga, duke of Mantua. The mastery and refinement with which Titian employed a range of brilliant colors is paramount, as is his treatment of the figures and the sense of animation and movement that imbues the striking, frieze-like composition. The decision to conceal the face of Christ, who is cloaked in shadows, only serves to heighten the overall drama of the scene.

Titian (Tiziano Vecellio), ca. 1488–1576
The Carrying of Christ's Body to the Tomb, or Christ's Entombment, ca. 1520
H: 148 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 7; INV. 749

Titian (Tiziano Vecellio), ca. 1488–1576
The Crowning with Thorns, 1542–1543
H: 303 cm, L: 180 cm; Oil on wood (poplar)
Denon, floor 1, room 6; INV. 748

Titian (Tiziano Vecellio), ca. 1488–1576
The Pilgrims of Emmaus, ca. 1530
H: 169 cm, L: 244 cm; Oil on canvas
Denon, floor 1, room 7; INV. 746



Titian (Tiziano Vecellio)

WOMAN WITH A MIRROR

This painting dates from Titian's early period, after the artist had completed his apprenticeship in the famous Bellini workshop in 1513 and set himself up as an independent young painter in Venice. The genre-like motif—a beautiful young woman at her toilet—is taken by Titian as the starting point for an elaborate interplay between image and reflection, appearance and reality, and visibility and concealment. Each element of the picture serves to emphasize the sensuous beauty of the woman, possibly a courtesan, in her low-cut gown. She is shown coiffing her long, slightly curly hair, assisted, in the semidarkness of the background, by a servant who holds two mirrors. The woman looks at herself in the small rectangular mirror on the left while at the same time checking her hair in the large convex mirror behind her. The viewer, meanwhile, is unable to see her image in the left-hand mirror but, unlike the woman herself, can see her reflection in the round mirror all the more easily. Titian uses this mirror trick to circumvent the two-dimensionality of painting and present the beauty of the young woman from all sides, as with a sculpture, and in the process seeks to demonstrate the supremacy of painting over sculpture. The refined color harmonies announce his ambitions as a colorist and hint at his further explorations in that arena.

Titian (Tiziano Vecellio), ca. 1488–1576
Woman with a Mirror, ca. 1515
H: 99 cm, L: 76 cm; Oil on canvas
Denon, floor 1, room 7; INV. 755

Titian (Tiziano Vecellio)

ALLEGORY OF MARRIAGE

This painting is regarded as the prototype of a new genre: the so-called allegory of marriage, which would become one of the most popular subjects in 16th-century Venice. Although portraits of husbands and wives had been painted since the Middle Ages, Titian was the first to dress the spouses in mythological costume. Here the wife assumes the role of Venus while the husband is disguised as Mars. Together they constitute a pair of idealized lovers as celebrated in art as far back as classical antiquity. Venus appears in all her radiant beauty as the main figure while the others gravitate around her. Wearing flowing robes, she sits with her breast uncovered and directs her attention toward her small son, Cupid, who arrives carrying love's arrows as a wedding gift. Next to Cupid is Vesta, the goddess of the hearth and home, who wears a myrtle wreath as a symbol of marital fidelity and prays awestruck to the goddess of love. Half hidden in the background is Hymen, the god of marriage, holding a basket of fruit and flowers symbolizing fertility. Titian has called on all his considerable mastery in depicting Mars's gleaming armor, whose multiple reflections mark the precise central axis of the picture.

Titian (Tiziano Vecellio), ca. 1488–1576
Allegory of Marriage, ca. 1530
H: 123 cm, L: 107 cm; Oil on canvas
Denon, floor 1, room 7; INV. 754

Titian (Tiziano Vecellio)

CONCERT CHAMPÊTRE

Originally attributed to Giorgione, *Concert Champêtre* is now recognized as a masterpiece by the young Titian. The early work of Giorgione (1478–1510) and Titian are indeed very similar, revealing the influence of the artist who taught them both: Giovanni Bellini. This painting is thought to have been executed in 1509 (shortly before Giorgione's death) at a time when the two artists were already competing with each other. It is possible that as a young journeyman painter, Titian wanted to use the picture to emphasize his skills as a painter of landscapes and nudes and as a master of color. Concealed behind the genre-like motif of a spontaneous concert that takes place during a countryside outing is a complex allegory, as indicated by the two female nudes. The work has been interpreted as an allegory of poetry, whose symbols or attributes include the flute and the pouring water. The two nymphs, who go unnoticed by the two young men, form part of the arcadian landscape that is made complete by the shepherd tending his sheep on the right. Rendered in warm, harmonious colors, the landscape can be seen as embodying the poetic mood of the two men and reflecting the state of their souls.

Titian (Tiziano Vecellio), ca. 1488–1576
Concert Champêtre, ca. 1509
H: 105 cm, L: 137 cm; Oil on canvas
Denon, floor 1, room 7; INV. 71

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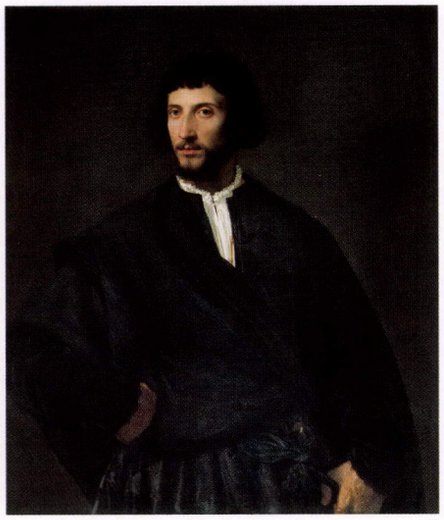

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Titian (Tiziano Vecellio), ca. 1488–1576
1. *The Virgin and Child with St. Stephen, St. Jerome, and St. Maurice*, ca. 1520
H: 110 cm, L: 137 cm; Oil on canvas
Denon, floor 1, room 7; INV. 742

Titian (Tiziano Vecellio), ca. 1488–1576
2. *Portrait of a Man*, ca. 1520
H: 118 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 7 ; INV 756

Titian (Tiziano Vecellio), ca. 1488–1576
3. *Man with Glove*, ca. 1520
H: 100 cm, L: 89 cm; Oil on canvas
Denon, floor 1, room 6 ; INV 757

Titian (Tiziano Vecellio), ca. 1488–1576
4. *The Penitent St. Jerome*, ca. 1531
H: 80 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 7; INV. 750

Titian (Tiziano Vecellio), workshop of, ca. 1488–1576
5. *Ecce Homo*, ca. 1540
Ø: 109 cm; Oil on wood (fir)
Denon, floor 1, room 6; INV. 747

Titian (Tiziano Vecellio)

THE VIRGIN AND CHILD WITH ST. CATHERINE AND A SHEPHERD ALSO KNOWN AS THE MADONNA OF THE RABBIT

Titian (Tiziano Vecellio), ca. 1488–1576
The Virgin and Child with St. Catherine and a Shepherd
also known as *The Madonna of the Rabbit*, ca. 1525
H: 71 cm, L: 86 cm; Oil on canvas
Denon, floor 1, room 6 ; INV 743

This painting brings together a number of well-known motifs: the Virgin in a landscape, St. Catherine, and a shepherd with his flock. However, if the motifs are individually familiar, Titian's combining of them is original and unusual. In particular, the white rabbit, sitting so prominently in the foreground, and the shepherd observing the scene from the background may initially seem somewhat perplexing. Even the depiction of St. Catherine, who appears to be entering the picture from outside the frame while apparently performing the role of nursemaid, is unusual. Normally she is depicted as the mystic bride of Christ; here she is seen kneeling on her traditional attribute, the wheel, which alludes to her martyrdom. The dark sky suggests an evening halt and repast, as indicated by the open basket containing fruit, which can simultaneously be interpreted as a symbol of the future Passion of Christ. The white coat of the rabbit alludes to the purity of the Virgin. The shepherd in the background has a double function. On the one hand he contributes to the idyllic atmosphere of this rustic scene, while on the other he is a portrait of Federico II Gonzaga, Duke of Mantua (1500–1540), who commissioned the work. The painting entered the picture gallery of the Louis XIV of France, the Sun King, from the collection of Cardinal Richelieu in 1665.

Titian (Tiziano Vecellio)

PORTRAIT OF FRANCIS I

This half-length portrait of Francis I (1494–1547) shows the French king in profile against a brown-green background. It is regarded as a masterpiece of Titian's portraiture even though the artist never met the king. The work was commissioned by the Italian poet Pietro Aretino, who had entered into a lively correspondence with Francis I regarding matters of artistic and aesthetic interest. The king was particularly interested in Italian Renaissance art. He was the patron of Leonardo da Vinci and others, and had summoned numerous Italian artists to his court. Titian's model may have been a portrait medallion of Francis I made by Benvenuto Cellini in 1537. This explains the curious profile view, an angle otherwise avoided by Titian in his portraits. By contrast, the sitter's upper body, wearing a magnificent satiny court costume, is depicted almost from the front, and the greater part of his hands, an aspect of the anatomy to which Titian generally paid great attention, is cut off by the edge of the picture. Titian has nevertheless succeeded in capturing the character of this monarch known for both his learning and his energy. For unknown reasons, the work left the royal collections and was later documented in the personal collection of Cardinal Mazarin. It was repurchased by Louis XIV from Mazarin's heirs in 1661.

Titian (Tiziano Vecellio), ca. 1488–1576
Portrait of Francis I, 1539
H: 109 cm, L: 89 cm; Oil on canvas
Denon, floor 1, room 6; INV. 753

Andrea del Sarto
(Andrea d'Agnolo di Francesco)
CHARITY

Andrea del Sarto (Andrea d'Agnolo di Francesco), 1486–1530
Charity, 1518
H: 185 cm, L: 137 cm; Wood, transferred to canvas in 1750
Denon, floor 1, room 8; INV. 712

This large-format painting of emphatically pyramidal composition depicts a graceful young woman and three children in a landscape setting. It is an allegory of charity, the foremost of the Christian cardinal virtues. Charity, or selfless love, is traditionally represented as a mother breast-feeding her child and often embracing a number of other children protectively in her arms. Other attributes include the vase with a flame issuing from it on her right and the divided pomegranate, symbolizing generosity and the fervent love of, and for, God. The bright red tones of Charity's robes invite her to be seen as the very personification of the flame of love for one's neighbor. Andrea del Sarto, who painted this picture in France during his stay at the court of Francis I, has transformed the traditional theme into an idyllic family scene. It has also been interpreted as an allegory of the royal family, painted to celebrate the birth of the much-longed-for heir to the throne. The features of the mother resemble those of Queen Claude of France, the wife of King Francis I. The small child offering nuts may be an idealized portrait of Princess Charlotte, while the sleeping child symbolizes happy France, resting peacefully.

Bonifazio Veronese
(Bonifazio de' Pitati)
THE HOLY FAMILY WITH SAINTS

Bonifazio Veronese (Bonifazio de' Pitati), ca. 1487–1553
The Holy Family with Saints, ca. 1533
H: 155 cm, L: 202 cm; Oil on wood
Denon, floor 1, room 7; INV. 119

Although he was known as Bonifazio Veronese after his place of birth, there is no direct connection between Bonifazio de' Pitati and his famous namesake, Paolo Veronese. Both painters moved to Venice at the start of their careers and produced work influenced by the Venetian school. Bonifazio's *Holy Family* combines the theme of the Holy Family in a landscape setting with the Venetian tradition of the *sacra conversazione* (Virgin and Child flanked by saints). The saints here are Francis of Assisi, Anthony, and Mary Magdalene on the left of the Virgin with Elizabeth and John the Baptist on the right. In the foreground on the right, at a slight remove from the main group, sits Christ's father, Joseph, who leans on his staff while watching over the "holy discussion" that takes place before him. This painting is notable for its luminous, finely graduated colors that lend this scene, set in the idyllic landscape of northern Italy, its special charm. While the robes of the saints are dominated by lackluster colors, the Virgin's pure blue and red make her the central figure.

Il Pontormo (Jacopo Carucci)

THE VIRGIN AND CHILD WITH ST. ANNE AND FOUR SAINTS

This painting is a monumental version of the *sacra conversazione* theme, which is a group of saints gathered around the Virgin and Child. The Virgin is enthroned on a rock of some sort attended by her mother, St. Anne, who is standing behind her. To this extent the central group, comprising Anne, Mary, and Jesus, can also be regarded as a Holy Family of the "Virgin and Child with St. Anne" type. The surrounding saints direct the viewer's attention to the central group with their gestures and glances. On the left stand St. Sebastian and St. Peter, the "Prince of the Apostles," holding the keys of heaven, while St. Benedict (founder of the Benedictine monastic order) and St. Dismas (the "Good Thief") take up the right. Pontormo's unusual style seems highly Mannerist with its elongated figures, iridescent palette, and light–dark contrasts, and it lends the traditional theme a somewhat fantastic quality. The medallion beneath the Virgin's throne strikes a strange note. It depicts the annual procession of the Florentine city government to the church of Sant'Anna in Verzaia on St. Anne's day in thanks for the expulsion of the tyrant Gautier de Brienne from Florence in 1343. Pontormo's panel was designed for the high altar of the church. However, Sant'Anna was destroyed in 1529 and it was not installed until the new church was completed in 1535.

Il Pontormo (Jacopo Carucci), 1494–1556
The Virgin and Child with St. Anne and Four Saints, ca. 1527
H: 228 cm, L: 176 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 232

Il Pontormo
(Jacopo Carucci)
PORTRAIT OF AN ENGRAVER OF SEMIPRECIOUS STONES

Il Pontormo (Jacopo Carucci), 1494–1556
Portrait of an Engraver of Semiprecious Stones, ca. 1517
H: 70 cm, L: 53 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 233

Because of his highly individual style, Pontormo was long misjudged by art historians. In his day, however, this pupil of Leonardo da Vinci and Piero di Cosimo was a highly sought-after artist who produced frescoes, altarpieces, and portraits for the Medici family and for churches in and around Florence. Because many of the frescoes have been destroyed, his altarpieces and portraits are of an even greater value in the rediscovery of an exceptional artist. *The Portrait of an Engraver of Semiprecious Stones*, which is clearly influenced by Andrea del Sarto, is a fine example of the young artist's expressive portraiture. Despite its subdued, almost monochrome colors, the work radiates a vibrant naturalism. The turning of the head (shown almost frontally) away from the body creates the impression that a fleeting moment was captured. It seems as though the engraver was engrossed in his work and suddenly looked up, surprised by an unknown intruder. This vividness is reinforced by the treatment of the fabric of his clothes, which takes up a substantial proportion of the picture, and the spotlight-like lighting. The identity of the model remains unknown although Giovanni delle Corniole, Michele di Paolo Poggini, and Domenico di Polo have been suggested as possibilities.

Rosso Fiorentino
(Giovanni Battista di Jacopo)
PIETÀ

Rosso Fiorentino (Giovanni Battista di Jacopo), 1494–1540
Pietà, ca. 1530
H: 127 cm, L: 163 cm; Oil on canvas
Denon, floor 1, room 8; INV. 594

This painting is one of the most dramatic versions of the theme of the pietà, otherwise known as the Lamentation of Christ. It stands out for the almost frantic gestures of grief and the artist's nearly excessive use of every shade of red. Only the body of Christ is spared—with the exception of his blood-streaked face—and seems all the more pale by comparison with the intensity of the other colors. Even the traditional shroud has been replaced by orange-red cushions. Rosso Fiorentino painted the picture for royal equerry Anne de Montmorency (possibly for his Château d'Écouen, on which work started in 1538) while living in France between 1530 and 1540. The de Montmorency coat of arms adorns the cushions. Behind the body of Christ and framed by the gaping mouth of the tomb, Christ's grief-stricken mother, Mary, spreads her arms in both directions, reproducing with her own body the position of her son on the cross and subsequent death. A saintly female figure supports her while Mary Magdalene kneels at Christ's feet, and the apostle John supports his upper body. The painting has been interpreted as an expression of the melancholy state of mind of the artist, who took his own life in 1540. In its innovation and drama, the painting influenced numerous artists, including Eugène Delacroix, whose *Pietà*, commissioned in 1843 for the church of Saint-Denis-du-Saint-Sacrament in Paris, is a brilliant reimagining of Rosso's composition.

Dosso Dossi (Giovanni di Lutero)

PORTRAIT OF A MAN, FORMERLY KNOWN AS PORTRAIT OF CESARE BORGIA

This virtually life-size portrait shows a man wearing a voluminous coat with a wide fur collar and a large biretta-like hat adorned with gold emblems and trimming. The picture is dominated by strong light–dark contrasts that lend the scene considerable drama, an effect heightened by the unusual perspective, whereby the man is seen from above. Despite this, he seems to dominate the scene with his imperious stare. His generous fur collar and gold decoration are indications of high social status. The gleaming metallic object in his right hand could be the handle of a rapier or dagger. Distinguished by no other attribute, the sitter was long thought to be Cesare Borgia (1475–1507), son of Pope Alexander VI and an unscrupulous condottiere who fought to reconquer the Papal States. The style of painting and the subject's clothing, however, suggest that the work was painted after 1515. Dosso Dossi, who worked as a court painter in Ferrara and Trento, was known for his eccentric compositions.

Dosso Dossi (Giovanni di Lutero), ca. 1489–1542
Portrait of a Man, formerly known as *Portrait of Cesare Borgia*, ca. 1518
H: 95 cm, L: 77 cm; Oil on canvas
Denon, floor 1, room 7; INV. 866

Battista Dossi (Battista di Luteri), ca. 1497–1548
St. Jerome in a Landscape, ca. 1548
H: 106 cm, L: 153 cm; Oil on canvas
Denon, floor 1, room 8; INV. 269

Correggio (Antonio Allegri)

VENUS AND CUPID DISCOVERED BY A SATYR, ALSO KNOWN AS JUPITER AND ANTIOPE

Antonio Allegri, generally known as Correggio after his place of birth, is a master of grace and sensuality. Although the two figures in the foreground are sleeping, the curved lines of their bodies lend them a provocative liveliness. The sophisticated illumination, which bathes the entire scene in a honey-colored light, also contributes to the erotic atmosphere. This impression of sensuousness is at one with the work's theme, taken from classical mythology, of a satyr surprising Venus and Cupid asleep in a small forest clearing. The painter invites the viewer to participate in the satyr's discovery. In lasciviously lifting the blue cloth that was covering them, the satyr reveals the goddess of love, completely naked and still sunk in her dreams, to both the viewer and himself. The abundant eroticism of the Venus figure is mitigated to some degree by the cuteness of the young Cupid, who, in a realistically childish gesture, has wrapped his arms around his arrows of love while he sleeps. In addition to illustrating a mythological narrative, this scene has traditionally been interpreted as an allegory of earthly, or profane, love—as opposed to celestial, or sacred, love—a subject that Correggio explored in another painting, *The Education of Cupid* (in the National Gallery, London). *Jupiter and Antiope* is thought to have been commissioned by Count Nicola Maffei (circa 1487–1536), a friend of Marchese Federico Gonzaga, who surrounded himself with artists at his court in Mantua.

Correggio (Antonio Allegri), 1489–1534
Venus and Cupid Discovered by a Satyr, also known as *Jupiter and Antiope*, ca. 1525
H: 188 cm, L: 125 cm; Oil on canvas
Denon, floor 1, room 8; INV. 42

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Correggio (Antonio Allegri), 1489–1534
1. *The Mystic Marriage of St. Catherine in front of St. Sebastian*, ca. 1526
H: 105 cm, L: 102 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 41

Rosso Fiorentino (Giovanni Battista di Jacopo), 1494–1540
2. *The Challenge of the Pierides*, ca. 1525
H: 31 cm, L: 63 cm; Oil on canvas
Denon, floor 1, room 5; INV. 595

Giamipetrino (Giovanni Pietro Rizzoli), ca. 1495–1549
3. *The Death of Cleopatra*, ca. 1530
H: 73 cm, L: 57 cm; Oil on wood
Denon, floor 1, room 5; R.F. 2282

Marco Marziale, active ca. 1492–1507
4. *Portrait of a Man, with an Allegorical Landscape on the Reverse*, ca. 1500
H: 36 cm, L: 25 cm; Oil on wood
Denon, floor 1, room 5; R.F. 1345

Michelangelo Anselmi, ca. 1491–1556
5. *The Glorious Virgin between St. John the Baptist and St. Stephen*, ca. 1535
H: 169 cm, L: 123 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 67

Anonymous Florentine Painter, late 15th or early 16th century
6. *Five Masters of the Florentine Renaissance*, ca. 1500
H: 66 cm, L: 21 cm; Oil on wood
Denon, floor 1, room 3; INV. 267

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Moretto (Alessandro Bonvicino), ca. 1498–1554
1. *St. Bernardino of Siena and St. Louis of Toulouse*, ca. 1520
H: 113 cm, L: 60 cm; Oil on wood
Denon, floor 1, room 5; INV. 122

Moretto (Alessandro Bonvicino), ca. 1498–1554
2. *St. Bonaventure and St. Anthony of Padua*, ca. 1520
H: 113 cm, L: 60 cm; Oil on wood
Denon, floor 1, room 5; INV. 123

Giulio Romano (Giulio di Pietro de Filippo de Giannuzzi), ca. 1499–1546
3. *The Triumph of Titus and Vespasian*, ca. 1537
H: 122 cm, L: 171 cm; Oil on wood (pinewood)
Denon, floor 1, room 5; INV. 423

Giulio Romano (Giulio di Pietro de Filippo de Giannuzzi), ca. 1499–1546
4. *The Adoration of the Shepherds with St. Longinus and St. John the Evangelist*, ca. 1531
H: 275 cm, L: 213 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 421

Giulio Romano (Giulio di Pietro de Filippo de Giannuzzi), ca. 1499–1546
5. *The Virgin and Child with the Infant St. John*, ca. 1516
H: 29 cm, L: 25 cm; Oil on wood
INV. 422, Denon, floor 1, room 5

Giulio Romano (Giulio di Pietro de Filippo de Giannuzzi), ca. 1499–1546
6. *Venus and Vulcan*, ca. 1530
H: 37 cm, L: 24 cm; Oil on wood (poplar)
Denon, floor 1, room 5; INV. 424

Giovanni Calcar (Jan Stephen von Calcar), ca. 1499–1546
7. *Portrait of Melchior von Brauweiler*, ca. 1530
H: 109 cm, L: 88 cm; Oil on canvas
Denon, floor 1, room 6; INV. 134

Polidoro da Caravaggio, ca. 1500–1543
8. *Psyche Received to Mount Olympus*, ca. 1524
H: 45 cm, L: 60 cm; Oil on wood (pinewood)
Denon, floor 1, room 5; INV. 135

Unknown Roman or Neapolitan Painter, 16th century
9. *St. Peter in Prayer*, ca. 1525–1570
H: 128 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 16; INV. 330

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Unknown Venetian Painter, 16th century
1. *Reception of a Venetian Delegation in Damascus in 1511*, ca. 1525
H: 175 cm, L: 201 cm; Oil on canvas
Denon, floor 1, room 5; INV. 100

Master of the Virgin of the Balances, early 16th century
2. *The Virgin and Child with St. Elizabeth, St. John, and St. Michael*, also known as *The Virgin of the Balances*, ca. 1510
H: 95 cm, L: 69 cm; Oil on canvas
Denon, floor 1, room 5; INV. 785

Paris Bordon, 1500–1571
3. *Mythological Couple*, ca. 1540
H: 130 cm, L: 124 cm; Oil on canvas
Denon, floor 1, room 6; INV. 125

Bernardino Gatti (Il Sojaro), ca. 1500–1576
4. *The Virgin Mourning Dead Christ*, ca. 1530
H: 163 cm, L: 163 cm; Oil on canvas
Denon, floor 1, room 9; INV. 160

Parmigianino (Francesco Mazzola), attributed to, 1503–1540
5. *Portrait of a Young Man*, ca. 1520
H: 59 cm, L: 44 cm; Oil on wood (sapin)
Denon, floor 1, room 8; INV. 613

Parmigianino (Francesco Mazzola), 1503–1540
6. *The Mystic Marriage of St. Catherine*, ca. 1527
H: 21 cm, L: 27 cm; Oil on wood (poplar)
Denon, floor 1, room 8; R.F. 1992-411

Il Bronzino (Agnolo di Cosimo), 1503–1572
7. *Christ as Gardener Appears to Mary Magdalene*, also known as *Noli Me Tangere*, ca. 1560
H: 289 cm, L: 194 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 130

Unknown Venetian Painter, early 16th century
8. *Portrait of Two Young Men*, ca. 1515
H: 45 cm, L: 63 cm; Oil on canvas
Denon, floor 1, room 5; INV. 101

Paris Bordon

FLORA

Paris Bordon, 1500–1571
Flora, ca. 1540
H: 105 cm, L: 85 cm; Oil on canvas
Denon, floor 1, room 6; R.F. 1474

At first glance, this seems to be a painting of Flora, the classical goddess of flowers and the personification of spring. Viewed in the light of Venetian Renaissance culture, however, it immediately acquires a different meaning. It is known that Venetian courtesans, who were famed for their beauty, elegance, and culture, were fond of having themselves portrayed as Flora. Paris Bordone, who has added his signature ("Paridis") to the painted marble plinth, was regarded as a specialist in the portrayal of sensuous female beauties. He used classical mythology and allegory as a cover to give free rein to his talent for erotic representation. Here he places his model in a high stone niche similar to ones that can still be found in Venetian palazzi today. Flora's traditional attribute of flowers has been reduced to a bowl containing red roses as a symbol of love and a few flower stems that the sitter holds in her hand. This allows the body of the young woman, with her generously exposed breasts, to appear all the more in bloom. Also reminiscent of flowers are the folds of the fabric.

Giulio Romano

(Giulio Pippi)

THE CIRCUMCISION

Giulio Romano (Giulio Pippi), ca. 1499–1546
The Circumcision, ca. 1520
H: 115 cm, L: 122 cm; Oil on canvas
Denon, floor 1, room 5; INV. 518

Giulio Romano entered the workshop of Raphael (1483–1520) in Rome as a talented young journeyman painter and went on to become his most famous pupil. Like his teacher, he was active as a painter and as an architect. The Palazzo del Tè in Mantua (1524–1534), which he designed and decorated, is regarded as his masterpiece. While Raphael's harmonious style is more classically inspired, Giulio demonstrates an inclination toward Mannerist exaggeration and monumentality even in his early work. *The Circumcision* marks a stage in his gradual breaking away from the influence of his revered teacher. While the figures in their fluttering robes still look thoroughly Raphaelesque, the architecture, with its monumental twisted columns, is Giulio's innovation. The columns are inspired by the Colonna Santa in St. Peter's Basilica, which is thought to have been based on the Temple of Solomon in Jerusalem. With his painted reconstruction of Solomon's temple, Giulio places the biblical account of Christ's circumcision (Luke 2:21–24) in its proper historical context for the first time. This unusual version of this subject was probably commissioned by a member of the noble Orsini family of Rome, whose coat of arms adorns the central tympanum.

Bronzino (Agnolo di Cosimo di Mariano Tori)

PORTRAIT OF A YOUNG MAN WITH A STATUETTE

Florentine painter Agnolo di Cosimo, nicknamed Il Bronzino (perhaps because of his dark skin color), is regarded as one of the main proponents of Mannerism in Italy. The style known as Mannerism developed out of the High Renaissance and was part of the Baroque period at the end of the 16th century. Its main characteristics include seemingly artificial ("mannered") composition and figures, unnatural and contorted poses, strong light–dark contrasts, and a fondness for elongated proportions. Although Bronzino's portraits are generally more restrained and classical, a certain tendency toward artificiality also can be discerned in this portrait of a young man, which for a long time was incorrectly attributed to Sebastiano del Piombo. The statuette held by the youth in his left hand seems to rest on his arm like a foreign body, and despite his careful gesture he pays it barely any attention. Thoroughly Mannerist in its affected pose, the figure can perhaps be interpreted as a personification of fame. Meanwhile, the identity of the young man remains unknown. Thought at one time to be a portrait of the sculptor Baccio Bandinelli or some other unknown artist, it could equally be the likeness of a young art collector. The uncertainty lends the work a sense of mystery that only increases its charm.

Bronzino (Agnolo di Cosimo di Mariano Tori), 1503–1572
Portrait of a Young Man with a Statuette, ca. 1550
H: 99 cm, L: 79 cm; Oil on wood
Denon, floor 1, room 8; INV. 131

Bronzino (Agnolo di Cosimo), 1503–1572
The Holy Family with St. Anne and the Infant St. John the Baptist, ca. 1545
H: 133 cm, L: 101 cm; Oil on wood
Denon, floor 1, room 8; R.F. 1348

Niccolò dell'Abate

THE RAPE OF PROSERPINE

Niccolò dell'Abate, ca. 1509–1571
The Rape of Proserpine, ca. 1570
H: 196 cm, L: 220 cm; Oil on canvas
Denon, floor 1, room 8; R.F. 3772

Niccolò dell'Abate was one of a number of Italian Renaissance painters summoned by King Henry II of France (1519–1559) to his court at Fontainebleau. The painter remained in France after the death of his patron, working for, among others, Henry I's successor, Charles IX (1550–1574). Along with various other landscapes, *The Rape of Proserpine* was probably executed for the private cabinet of Charles IX during the last few years of the artist's life. It was the custom at this time for landscape paintings to be enriched with scenes from the Bible and mythology, thereby elevating a "low" genre (landscape) to the status of a "high" genre (history painting). The dramatic scene in this case, the rape of the voluptuous fertility goddess Proserpine by Hades, the dark-skinned god of the underworld, can be seen unfolding in the foreground. Under the gaze of her companions, Hades carries Proserpine—crying for help and with her robes fluttering around her—in the direction of the gaping mouth of hell. The small size of the figures relative to the landscape is an indication that the latter was a real subject. The brooding, stormy atmosphere of the imaginary river landscape mirrors the tension of the foreground scene.

Bassano (Jacopo dal Ponte)

TWO HUNTING DOGS TIED TO A TREE STUMP

Bassano (Jacopo dal Ponte), 1510–1592
Two Hunting Dogs Tied to a Tree Stump, 1548
H: 61 cm, L: 80 cm; Oil on canvas
Denon, floor 1, room 6; R.F. 1994-23

Bassano's painting of a pair of hunting dogs is one of the earliest animal portraits of the modern period. Previously, artists had painted dead creatures (mainly game) in still-lifes and executed animal studies on paper, but in oil this constituted a new genre. The large-format close-up suggests a portrait of two real dogs, most probably those of the artist himself, which he is known to have used as models in his history paintings. Bassano has studied, and meticulously reproduced, every detail of their coats. The tree stump and cloudy sky, on the other hand, create a far more painterly impression. The Venetian Mannerist displays enormous mastery in his reproduction of the bright light on the coat of the dog in front and the legs of the dog behind. Despite the artist's careful observation of detail, the animals nevertheless seem completely lifelike, as if captured in one brief moment. Bassano renders the dogs' angled paws (a common characteristic of resting animals) and half-closed eyelids in a distinctly portrait-like manner. This skillful and revolutionary work was commissioned by Antonio Zentani (1514–1576), a Venetian count. Tintoretto paid homage to his colleague by replicating the seated dog in a painting he executed that same year, *Christ Washing the Disciples' Feet* (in the Museo del Prado, Madrid).

Giorgio Vasari

THE ANNUNCIATION

Giorgio Vasari, 1512–1574
The Annunciation, ca. 1565
H: 216 cm, L: 166 cm; Oil on wood (poplar)
Denon, floor 1, room 8; INV. 732

Giorgio Vasari is best known today as an art writer and theoretician. His comprehensive *Lives of the Most Eminent Painters, Sculptors, and Architects* (1550 and 1568) earned him a reputation as the father of art history in Rome. That Vasari was also an outstanding painter (who was commissioned numerous times by none other than the Medici family) is demonstrated by this painting of the Annunciation. The panel was painted around 1564–1567 as the centerpiece of a triptych for the high altar of the Dominican church of Santa Maria Novella in Arezzo, Tuscany. The wing panels, depicting St. Donatus and St. Dominic, are now in Florence (Cassa di Risparmio). Vasari sets the Annunciation in the bedchamber of the Virgin Mary, with the conception of Christ taking place on the edge of her bed. The dove representing the Holy Spirit descends toward the Virgin in a blazing cloud of light. The dazzling scene is painted almost entirely in white and red tones with a few green accents. The lily stem flowers offered by the angel are also white and symbolize Mary's purity. The studied poses reveal Vasari's leaning toward Mannerism, which he uses here to convey something of the wondrous mystery of the Incarnation of Christ.

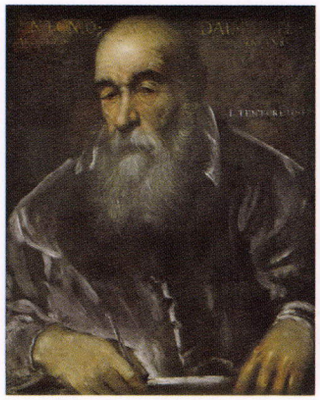
Polidoro Lanzani

(Polidoro da Lanciano)

THE REST OF THE HOLY FAMILY WITH THE INFANT ST. JOHN, ALSO KNOWN AS THE RETURN FROM EGYPT

Polidoro Lanzani (Polidoro da Lanciano), ca. 1514–1565
The Rest of the Holy Family with the Infant St. John, also known as *The Return from Egypt*, ca. 1530
H: 81 cm, L: 108 cm; Oil on canvas
Denon, floor 1, room 7; INV. 745

The bright, harmonious colors and balanced composition of this work create a sense of repose that is entirely at one with the presumed theme of this painting: the Holy Family resting on their way to Egypt. The arcadian landscape in the background, comprising a water meadow with a village-like settlement in the distance, gives no hint of the dramatic reason for the journey: the Massacre of the Innocents in Bethlehem. The only clue is the attendant in the background with the ox and donkey from the stable in Bethlehem. At first glance the family scene in the foreground seems idyllic. Mary's bright red and blue robes emphasize her, making the Virgin and the child she is holding the main figures of the painting, while Joseph, as foster father, occupies a more recessed position in terms of both color and space. The Infant Jesus turns to face his playmate, the young John the Baptist, who offers a lamb. The lambs in this picture are not merely a playful element, however, but like the red rose and the angels with the cross in the top left of the painting are to be interpreted as symbols of the future Passion of Christ. This painting, which bears a strong resemblance to early Titian—to whom this painting was, for many years, attributed—is one of Polidoro da Lanciano most popular works and has been much copied.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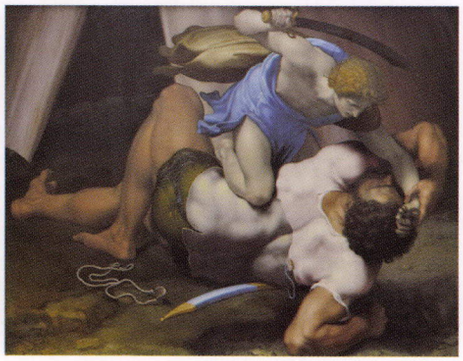
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Bassano (Jacopo dal Ponte), follower of, 16th century
1. *The Architect Antonio dal Ponte*, 16th century
H: 66 cm, L: 51 cm; Oil on canvas
Denon, floor 1, room 6; M.I. 1138

Niccolò dell'Abate, ca. 1509–1571
2. *Moses Saved from the Water*, ca. 1560
H: 82 cm, L: 83 m; Oil on canvas
Denon, floor 1, room 8; R.F. 3937

Francesco de' Rossi Salviati, 1510–1563
3. *The Incredulity of St. Thomas*, ca. 1545
H: 275 cm, L: 234 cm; Oil on canvas
Denon, floor 1, room 8; INV. 593

Daniele da Volterra (Daniele Ricciarelli), 1509–1566
4–5. *The Battle of David and Goliath*, 16th century
H: 133 cm, L: 172 cm; Oil on canvas, schist;
(two-sided painting)
Denon, floor 1, room 8; INV. 566

Bassano (Jacopo dal Ponte), workshop of, 1510–1592
6. *Autumn or Harvest*, ca. 1577
H: 97 cm, L: 119 cm; Oil on canvas
Denon, floor 1, room 6; INV. 436

Bassano (Jacopo dal Ponte), workshop of, 1510–1592
7. *The Entry of Animals into Noah's Ark*, after 1579
H: 101 cm, L: 121 cm; Oil on canvas
Denon, floor 1, room 6; INV. 428

Bassano (Jacopo dal Ponte), 1510–1592
8. *The Wedding at Cana*, after 1578
H: 152 cm, L: 214 cm; Oil on canvas
Denon, floor 1, room 6; INV. 431

Bassano (Jacopo dal Ponte), 1510–1592
9. *The Deposition*, ca. 1580
H: 154 cm, L: 225 cm; Oil on canvas
Denon, floor 1, room 6; INV. 433

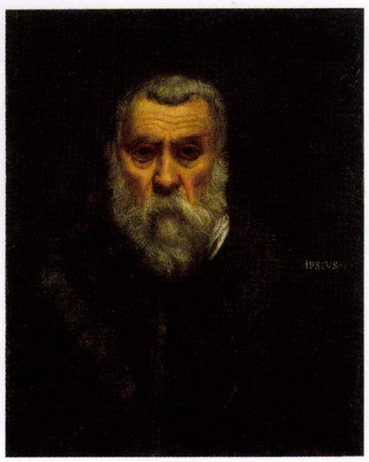
Tintoretto (Jacopo Robusti), attributed to

PORTRAIT OF OLD MAN HOLDING A HANDKERCHIEF

This roughly life-size, half-length portrait is of an old man standing in front of a dark wall gazing at the viewer. He wears a black, heavy, velvet-like overcoat and holds a black hat in his right hand. At the time, this was the traditional feast day costume of Venetian patricians. The most conspicuous feature of the painting is the sparkling white handkerchief held by the sitter against his body. There is no other attribute to betray the man's identity, and the inscription on the plinth is all but illegible. Like his teacher and colleague Titian, Tintoretto (a nickname derived from his father's trade, meaning "the little dyer") concentrates on the model's face and hands in this portrait. In addition to general indications of character, the artist displays a special interest in the signs of aging. It is almost as if he wanted to reproduce the marks left by life line by line. As well as the likeness of a specific individual, this is one of the most impressive portraits of old age in the history of art.

Tintoretto (Jacopo Robusti), attributed to, 1518–1594
Portrait of Old Man Holding a Handkerchief, ca. 1570
H: 114 cm; L: 89 cm; Oil on canvas
Denon, floor 1, room 6; INV. 573

Tintoretto (Jacopo Robusti), 1518–1594
Self-Portrait, ca. 1588
H: 63 cm; L: 52 cm; Oil on canvas
Denon, floor 1, room 6; INV. 572



Tintoretto (Jacopo Robusti)

SUSANNA AND THE ELDERS

Ever since the 15th century, the biblical story of Susanna bathing has been one of the most popular subjects in art both north and south of the Alps. It allowed painters to portray nudity, which had long been taboo, under the cover of religion. Tintoretto was taught initially by Titian and subsequently undertook a careful study of Michelangelo's monumental figures, which offered plentiful models for this particular work. Indeed, with her gently twisted pose, his Susanna, who sits provocatively naked in the midst of nature, displays something of the plasticity of a marble sculpture. Two maidservants in flowing red and green robes attend to her hair and feet while she regards the viewer invitingly. In doing so, she fails to notice the two old men approaching from behind on the right. According to the biblical account (Daniel 13), the two men waited until the servants had departed and then attempted to ravish Susanna. Tintoretto alludes to the dramatic continuation of the story, of which Susanna is as yet unaware, through a sophisticated composition (including the path leading diagonally into the right background) and a careful handling of light and color.

Tintoretto (Jacopo Robusti), 1518–1594
Susanna and the Elders, 1550
H: 167 cm, L: 238 cm; Oil on canvas
Denon, floor 1, room 6; INV. 568

Giuseppe Arcimboldo

SUMMER

Summer is a work in the cycle of four seasons produced by Giuseppe Arcimboldo for Habsburg emperor Maximilian II. Known for his eccentric imagination, the painter had already produced a similar series as a gift for the emperor in 1563. *Summer* is the only picture in the later cycle to have been signed ("Giuseppe Arcimboldo. F 1573" on the collar and top of the arm). Arcimboldo has composed the figure with abundant humor out of typical summer fruits. The head that appears above the tunic made of ears of grain is a veritable "fruit salad" garnished with vegetables. The cheeks are literally peachy, the chin is a pear, and the lips are made of cherries. The gherkin nose, forehead of straw, garlic earlobes, and burst pea-pod mouth are somewhat grotesque, while each individual element is a masterpiece of naturalistic still-life. Along with the other works in the cycle, *Summer* remained in Dresden (where the flower edging was presumably added in the 17th century) until after the Second World War.

Giuseppe Arcimboldo, 1527–1593
Summer, 1573
H: 76 cm, L: 64 cm; Oil on canvas
Denom, floor 1, room 8; RF 1964-31

Giuseppe Arcimboldo

AUTUMN

Giuseppe Arcimboldo is one of the most unusual painters of the 16th century. His allegorical heads and portraits composed of flowers, fruits, and miscellaneous objects made him famous far beyond the borders of his hometown and continue to fascinate viewers today. He was active mainly as court painter to the Habsburg emperors (who seemingly always had close contacts with Milan) and therefore spent many years in Vienna and Prague. Autumn is one of four paintings in a cycle of the seasons commissioned from Arcimboldo by Emperor Maximilian II in 1573. As indicated by the coat of arms of Augustus of Saxony (the crossed swords of Meissen) embroidered into the cape of the figure in *Winter*, the series was intended as a gift to the elector. Today's viewers are no less amazed than previous generations by Arcimboldo's talent for interpreting plants as manlike forms. Here he has given the traditionally wine-intoxicated figure of Autumn a bizarre new face using more than thirty different plants and fruits: his nose is a pear, his mouth a chestnut, and his ear a mushroom; grapes are his curls and corn is his beard. And as a final touch, a tiny snail can be seen making its way over his pumpkin head.

Giuseppe Arcimboldo, 1527–1593
Autumn, 1573
H: 77 cm, L: 63 cm; Oil on canvas
Denom, floor 1, room 8; RF 1964-32

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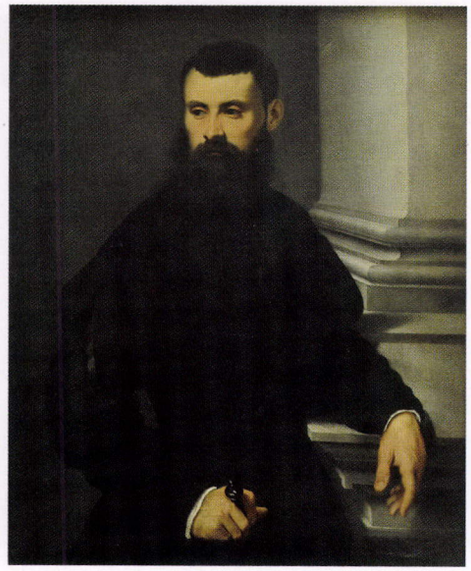

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Tintoretto (Jacobo Robusti), 1518–1594
1. *The Coronation of the Virgin*, also known as *The Paradise*, ca. 1580
H: 143 cm, L: 362 cm; Oil on canvas
Denon, floor 1, room 6; INV. 570

Veronese (Paolo Caliari) and workshop, 1528–1588
2. *The Flight of Lot*, 16th century
H: 93 cm, L: 120 cm; Oil on canvas
Denon, floor 1, room 6; INV. 136

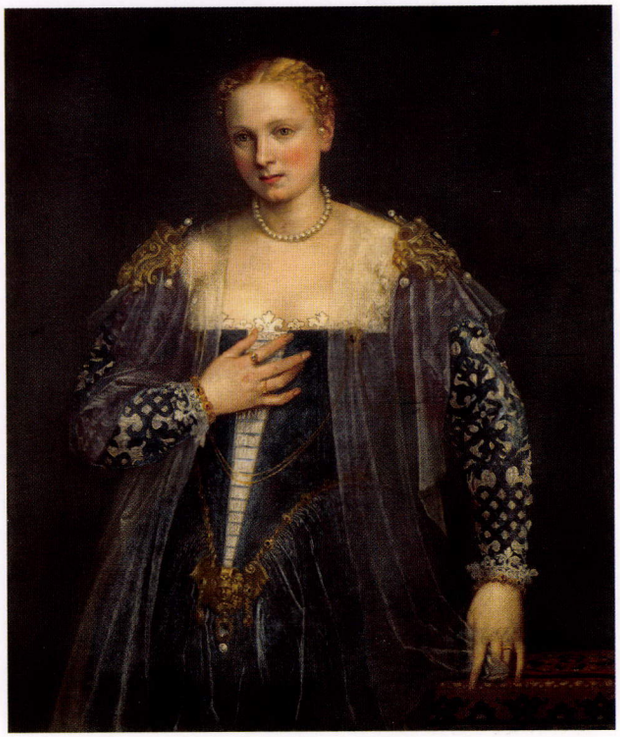
Tintoretto (Jacobo Robusti), attributed to, 1518–1594
3. *Portrait of a Nobleman, His Hand on a Sword*, ca. 1540
H: 100 cm, L: 83 cm; Oil on canvas
Denon, floor 1, room 6; INV. 758

Veronese (Paolo Caliari), workshop of, 1528–1588
4. *Susanna and the Elders*, ca. 1575
H: 200 cm, L: 203 cm; Oil on canvas
Denon, floor 1, room 6; INV. 137

Luca Cambiaso, 1527–1585
5. *Venus and Adonis*, ca. 1560
H: 188 cm, L: 105 cm; canvas
Denon, floor 1, room 8; R.F. 2008-49

Veronese (Paolo Caliari)

PORTRAIT OF A VENETIAN LADY, ALSO KNOWN AS LA BELLA NANI



Veronese (Paolo Caliari), 1528–1588
Portrait of a Venetian Lady, also known as *La Bella Nani*, ca. 1560
H: 119 cm, L: 103 cm; Oil on canvas
Denon, floor 1, room 6; R.F. 2111

This is one of Veronese's few female portraits. The beautiful young woman is wearing the magnificent clothes of a Venetian patrician. Her low-cut dress (which was in fashion around 1560), exquisite jewelry, and ring on her left hand indicate her status as a married woman. The portrait is known as *La Bella Nani*, although it is not known to which Venetian family Nani belonged as her identity is betrayed by neither attribute nor inscription. With her mildly questioning or melancholy glance and hand raised to her breast, she radiates a special magic in the midst of all her finery. The viewer is immediately captivated by her beguiling charm. The dark background sets off the velvety sheen of her deep blue gown to great effect, and the almost transparent mesh cape that falls from the woman's shoulders demonstrates Veronese's considerable virtuosity as a painter. This garment is decorated with antique-like clasps while her lap is adorned with a sphinx-like shield. Veronese has paid particular attention to the blue and white pattern of the sleeves and the precious Oriental carpet on the left.

Veronese (Paolo Caliari), workshop of

ESTHER BEFORE KING AHASUERUS

Veronese (Paolo Caliari), workshop of, 1528–1588
Esther before King Ahasuerus, ca. 1580
H: 206 cm, L: 334 cm; Oil on canvas
Denon, floor 1, room 6; INV. 138

This large-format painting illustrates one of the most dramatic scenes in the Bible. The main figure is the Jewish woman Esther, whom the Persian king Ahasuerus (Xerxes I) has taken as his wife on account of her great beauty. Equal to her beauty, however, is her courage, and Esther intercedes with the tyrant on behalf of the Jewish people during the persecution of the Persian Diaspora. At the request of her cousin Mordechai, Esther appears before Ahasuerus and begs for mercy for her people. The queen attends her audience with the king dressed in some of her finest clothes and is accompanied by two maidservants on whom she can lean. In spite of her radiant beauty, her heart, it is told in the Bible, is gripped with fear because Ahasuerus is especially intimidating when seated on his high throne. Esther faints, the king's heart softens, and he grants her desire. Veronese has adhered closely to the biblical account (Esther 5:1) although the style of clothing corresponds to the Venetian fashions of the artist's own day. The splendid architecture of the throne room may be the work of Veronese's younger brother Benedetto Caliari (1538–1598).

Veronese (Paolo Caliari), 1528–1588
The Pilgrims of Emmaus, ca. 1559
H: 242 cm, L: 416 cm; Oil on canvas
Denon, floor 1, room 6; INV. 146

Veronese (Paolo Caliari)

THE MARRIAGE AT CANA

Along with the *Consecration of Napoleon* by Jacques-Louis David, Veronese's *Marriage at Cana* is one of the Louvre's largest pictures. This enormous wall painting was painted for the refectory of the Benedictine monastery of San Giorgio Maggiore in Venice and only took Veronese two years to complete. The artist had to work according to the limits imposed by the architecture of the refectory, which had been entirely redesigned by Andrea Palladio, and to adapt the picture's perspective to the interior decor of the church. Featuring 132 figures in a magnificent architectural setting, it transposes the biblical wedding feast at Cana to the artist's Venice and is the largest painted banquet table in the history of art. According to the Gospel of St. John (2:1–12), Jesus and his mother were guests at the feast. When the wine unexpectedly ran out, Jesus, at Mary's request, performed his first miracle, turning water into wine. In the midst of the festivities of firework-like colorfulness and gaiety, the real motif is reduced almost to a sideshow. Although Christ is sitting in the middle of the table in anticipation of the Last Supper, the viewer's attention is distracted by the antics of the servants in the foreground and the spectators in the background. Veronese has portrayed his fellow painters Tintoretto, Titian, and Bassano as the musicians in the foreground while he himself plays "first fiddle." Formidable in every sense of the word, *The Marriage at Cana* underwent restoration between 1989 and 1992 thanks to the generous support of ICI France.

Veronese (Paolo Caliari), 1528–1588
The Marriage at Cana, 1563
H: 677 cm, L: 994 cm; Oil on canvas
Denon, floor 1, room 6; Inv. 142

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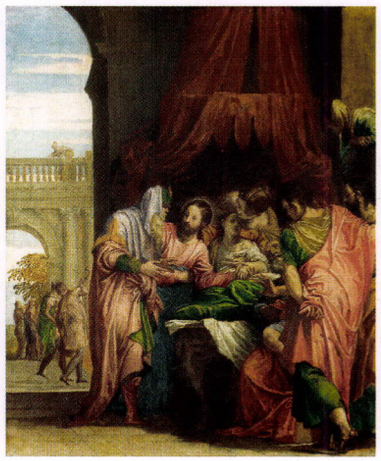
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Veronese (Paolo Caliari), 1528–1588
1. *Jupiter Punishing the Vices*, 1556
H: 560 cm, L: 330 cm; Oil on canvas
Denon, floor 1, room 6; INV. 147

Veronese (Paolo Caliari), 1528–1588
2. *Portrait of a Woman with a Child and a Dog*, ca. 1546
H: 115 cm, L: 95 cm; Oil on canvas
Denon, floor 1, room 6; INV. 149

Veronese (Paolo Caliari), 1528–1588
3. *St. Mark Awarding the Virtues*, 1556
H: 330 cm, L: 317 cm; Oil on canvas
Denon, floor 1, room 6; INV. 148

Veronese (Paolo Caliari), 1528–1588
4. *The Virgin and Child between St. Justine and St. George, with a Kneeling Benedictine*, ca. 1554
H: 100 cm, L: 99 cm; Oil on canvas
Denon, floor 1, room 6; INV. 139

Veronese (Paolo Caliari), 1528–1588
5. *The Crucifixion*, ca. 1584
H: 102 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 6; INV. 145

Lorenzo Sabatini, ca. 1530–1576
6. *The Virgin, Christ Child, and Infant St. John the Baptist*, 1572
H: 173 cm, L: 142 cm; Oil on canvas
Denon, floor 1, room 9; INV. 596

Peter Candid (Pieter de Witte, Pietro Candido), ca. 1548–1628
7. *The Virgin and Christ Child Adored by St. John the Baptist, St. Francis of Assisi, and St. Catherine of Alexandri*, ca. 1573
H: 145 cm, L: 108 cm; Oil on wood
Denon, floor 1, room 8; INV. 516

Veronese (Paolo Caliari), 1528–1588
8. *The Resurrection of the Daughter of Jairus*, ca. 1546
H: 42 cm, L: 37 cm; Oil, paper on canvas
Denon, floor 1, room 6 ; INV. 141

Le Barouche (Federico Barocci), ca. 1535–1612
9. *The Circumcision*, 1590
H: 356 cm, L: 251 cm; Oil on canvas
Denon, floor 1, room 8; M.I. 315

Orazio Gentileschi

REST ON THE FLIGHT TO EGYPT

Orazio Gentileschi, 1562–1639
Rest on the Flight to Egypt, ca. 1628 or 1637
H: 157 cm, L: 225 cm; Oil on canvas
Denon, floor 1, room 8; INV. 340

Today Orazio Gentileschi stands in the shadow of his famous daughter Artemisia (1593–circa 1653), but in his day he was in great demand as a painter in the Caravaggesque tradition. In 1626 he became the first Italian court painter of King Charles I of England, for whom he decorated a number of palaces. It is believed that *Rest on the Flight to Egypt* was painted shortly after Orazio's arrival in England and subsequently came into the possession of Charles I. It is also possible that this canvas is, in fact, a replica of the painting that was given to the king, which Orazio painted in 1637 and kept for himself. It offers a highly individual account of this well-known theme, which normally presents the Holy Family in an idyllic landscape setting with the main emphasis on the Virgin and Child. The landscape has been replaced by a barren, dilapidated stony plateau that constitutes a dark foil to the bright robes of the figures. Joseph, resting exhausted on the family's bundle of belongings, occupies almost as much space as the Virgin, who has settled down on a blue-gray blanket to feed her child. Like Caravaggio, Orazio has depicted the holy story naturalistically and transformed the idyll of earlier generations of painters into something quite different. Confining himself here to a cool palette, the artist has nevertheless created a work of considerable poetry.

Palma Giovane (Jacopo Negretti)

PORTRAIT OF ADMIRAL VINCENZO CAPPELLO

Palma Giovane (Jacopo Negretti), ca. 1548–1628
Portrait of Admiral Vincenzo Cappello, ca. 1610
H: 117 cm, L: 91 cm; Oil on canvas
Denon, floor 1, room 6; R.F. 2110

For a long time, the Venetian painter Palma Giovane stood in the shadows of his famous contemporaries Titian, Tintoretto, and Veronese, whose style influenced him greatly. Palma was valued as a painter by the city government and private patrons, and after the death of the great masters, at the beginning of the 17th century, he became the leading light in the transition of Venetian painting to the Baroque style. Although this portrait of the Venetian admiral Vincenzo Cappello (1467–1541) was executed around 1610, it is still very much in the style of the 16th century. This is explained by the circumstances surrounding the commission. As the subject's dates indicate, Cappello died before Palma was born and could not have sat for the portrait. Given the old-fashioned armor on show, it cannot be a portrait of the admiral's grandson Nicolò Cappello (1547–1613), as was long thought to be the case. It is indeed a posthumous portrait of the old *capitano generale da mar*, painted by Palma for a portrait gallery based on a likeness by Titian, which is now lost. Nevertheless, the shining armor, shimmering red cape, and light reflected on the face suggest nothing other than a genuine portrait from life.

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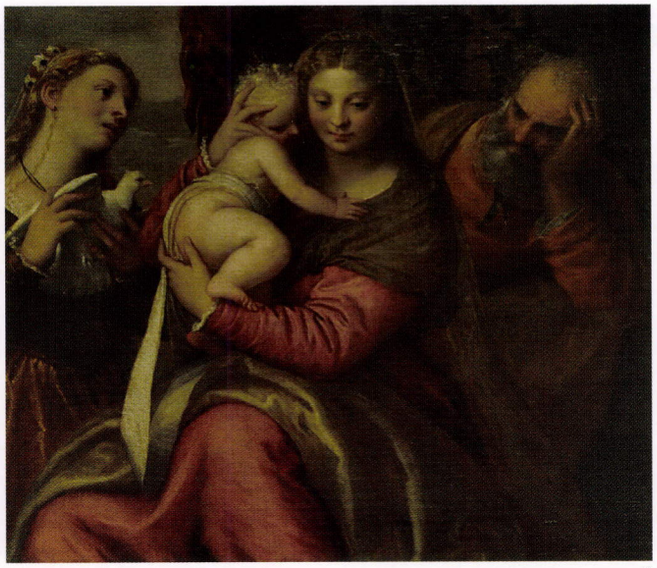

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Bertoja (Jacopo Zanguidi), 1544–1573
1. *Venus Guided by Cupid to the Dead Adonis*, ca. 1560
H: 120 cm, L: 92 cm; Oil on canvas
Denon, floor 1, room 8; R.F. 1995-8

Felice Brusasorci, ca. 1539–1605
2. *The Holy Family with a Saint*, ca. 1560
H: 87 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 6; INV. 567

Antonio Campi, 1524–1587
3. *Scenes from the Passion*, 1569
H: 1.65 m; L: 2.05 m, Oil on canvas
Denon, floor 1, room 8; R.F. 1985-2

Francesco Bassano (Francesco da Ponte), 1549–1592
4. *The Ascent to Calvary*, 1572
H: 132 cm, L: 187 cm; Oil on canvas
Denon, floor 1, room 6; INV. 432

Jacopo da Empoli (Jacopo Chimenti), 1551–1640
5. *The Virgin Appearing to St. Luke and St. Ives*, 1579
H: 239 cm, L: 182 cm; Oil on wood
Denon, floor 1, room 8; INV. 251

Francesco Bassano (Francesco da Ponte), 1549–1592
6. *The Forge of Vulcan*, ca. 1577
H: 137 cm, L: 191 cm; Oil on canvas
Denon, floor 1, room 6; MNR 258

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Agostino Carracci, 1557–1602
1. *The Annunciation*, ca. 1575
H: 48 cm, L: 35 cm; Oil on canvas
Denon, floor 1, room 12; INV. 182

Annibale Carracci, 1560–1609
2. *Virgin of the Cherries*, ca. 1593
H: 120 cm, L: 98 cm; Oil on canvas
Denon, floor 1, room 12; INV. 194

Annibale Carracci, 1560–1609
3. *The Resurrection of Christ*, 1593
H: 216 cm, L: 160 cm; Oil on canvas
Denon, floor 1, room 8; INV. 200

Annibale Carracci, 1560–1609
4. *The Birth of the Virgin*, ca. 1605
H: 279 cm, L: 159 cm; Oil on canvas
Denon, floor 1, room 12; INV. 190

Annibale Carracci, 1560–1609
5. *The Virgin and Child Appearing to St. Hyacinth*, 1594
H: 375 cm, L: 223 cm; Oil on canvas
Denon, floor 1, room 8; INV. 186

Annibale Carracci, 1560–1609
6. *Pieta with St. Francis and St. Mary Magdalene*, ca. 1602
H: 277 cm, L: 186 cm; Oil on canvas
Denon, floor 1, room 12; INV. 198

Annibale Carracci

PORTRAIT OF MAN HOLDING A SKULL, ALSO KNOWN AS PORTRAIT OF DOCTOR BOISSY

Along with his brother Agostino, Annibale Carracci is regarded as one the originators of Baroque painting in Italy. Annibale's father wanted him to become a tailor, but in the end the son got his way and studied painting with his cousin Ludovico in Parma. His early work displays the influence of Correggio, Tintoretto, and Veronese in particular. His fondness for these painters is evident in the *Portrait of a Man Holding a Skull*, one of his earliest surviving paintings. It is thought to have been executed shortly after Annibale's return to Bologna after his journeyman travels. In spite of the echoes of Tintoretto and Veronese, which can be seen above all in his use of color and apparently uneven application of paint (resulting from the way the light catches certain areas), the young artist already exhibits an astonishing independence in this work. The high viewpoint reinforces the surprise playing on the face of the man. The skull could refer to the subject's profession as a doctor or scientist, although in a wider sense it is to be understood as a memento mori or reminder of life's transience. Because the letter is addressed to "Dott. Bossi," the subject has acquired the name Doctor Boissy, about whom, however, nothing more is known.

Annibale Carracci, 1560–1609
Portrait of Man Holding a Skull, also known as *Portrait of Doctor Boissy*, ca. 1580
H: 116 cm, L: 90 cm; Oil on canvas
Denon, floor 1, room 12; INV. 213

Annibale Carracci

THE APPARITION OF THE VIRGIN TO SS. LUKE AND CATHERINE, ALSO KNOWN AS THE MADONNA OF ST. LUKE

This large painting once adorned the altar of the Chapel of the Notaries in the cathedral of Reggio Emilia. This explains the unusual subject of the Virgin, accompanied by the Four Evangelists (Matthew, Mark, Luke, and John), appearing in a cloud of angels to St. Luke (as patron saint of notaries) and St. Catherine. St. Luke is thus depicted twice and is the main figure in the painting after the Virgin. The foreground is dominated by his monumental figure, which is further emphasized by his bright red tunic, linking him chromatically to the Virgin. St. Luke connects to her and the clinging Infant Jesus through their eye contact—while at the same time includes the viewer and St. Catherine in the holy conversation with his gestures. Carracci's choice of composition underlines the double role of St. Luke, who was also the patron saint of painters. As an evangelist, he was one of the earliest to bear witness to the life of Christ, and as a painter he is credited with painting the first authentic portrait of the Virgin, an accomplishment referred to by the various attributes scattered in the foreground. This composition is full of movement, which bridges the earthly and heavenly realms with its diagonal sightlines, and is one of Carracci's earliest works in the Baroque style.

Annibale Carracci, 1560–1609
The Apparition of the Virgin to SS. Luke and Catherine, also known as *The Madonna of St. Luke*, 1592
H: 401 cm, L: 226 cm; Oil on canvas
Denon, floor 1, room 8; INV. 196

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Orazio Gentileschi, 1562–1639
1. *Public Happiness Triumphs over Danger*, ca. 1623
H: 267 cm, L: 170 cm; Oil on canvas
Denon, floor 1, room 12; INV. 6809

Annibale Carracci, 1560–1609
2. *Hunting*, ca. 1585
H: 136 cm, L: 254 cm; Oil on canvas
Denon, floor 1, room 8; INV. 210

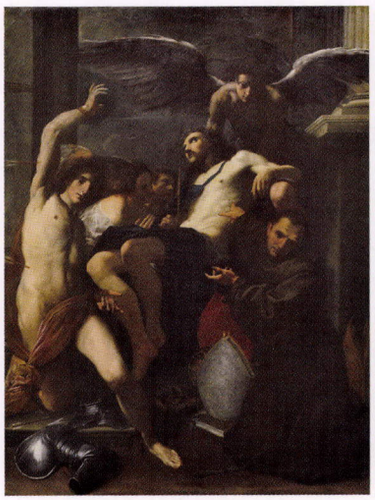
Cavaliere D'Arpino (Giuseppe Cesari), 1568–1640
3. *The Presentation of the Virgin in the Temple*, 1597
H: 194 cm, L: 14 cm; Oil on canvas
Denon, floor 1, room 8; INV. 20519

Annibale Carracci, 1560–1609
4. *Fishing*, ca. 1585
H: 136 cm, L: 255 cm; Oil on canvas
Denon, floor 1, room 8; INV. 209

Annibale Carracci, 1560–1609
5. *The Stoning of St. Stephen*, ca. 1603
H: 41 cm, L: 53 cm; Oil, copper
Denon, floor 1, room 12; INV. 204

Cavaliere D'Arpino (Giuseppe Cesari), 1568–1640
6. *Diana and Actaeon*, ca. 1603
H: 47 cm, L: 66 cm; Oil on wood
Denon, floor 1, room 15; INV. 250

Ludivico Carracci, 1555–1619
7. *The Virgin and Child*, ca. 1616
Ø: 92 cm; Oil on wood
Denon, floor 1, room 8; INV. 184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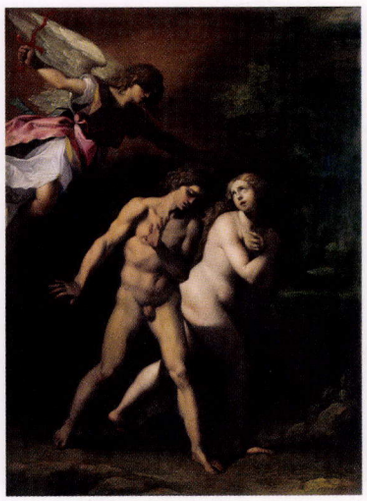
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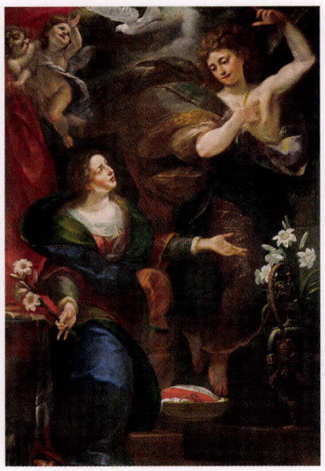
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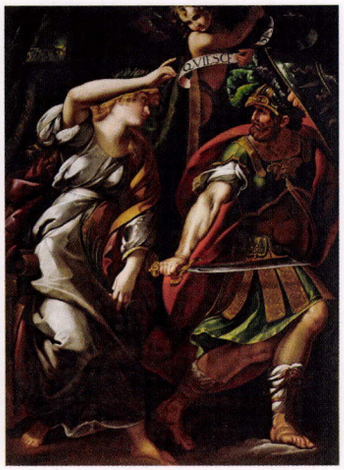
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Carlo Bonone, 1569–1632
1. *Christ Adored by Angels, St. Sebastian, and St. Bernardine*, ca. 1618
H: 248 cm, L: 178 cm; Oil on canvas
Denon, floor 1, room 12; INV. 121

Cavaliere D'Arpino (Giuseppe Cesari), 1568–1640
2. *Adam and Eve Expelled from Paradise*, ca. 1597
H: 51 cm, L: 38 cm; Oil, copper
Denon, floor 1, room 12; INV. 249

Giovanni Baglione, 1571–1644
3. *The Resurrection of Christ*, ca. 1601
H: 86 cm, L: 57 cm; Camaieu (monochrome), oil on canvas
Denon, floor 1, room 15; R.F. 1964-28

Giulio Cesare Amidano, 1572–1629
4. *Christ Carried to the Tomb*, ca. 1600
H: 36 cm, L: 29 cm; Oil on wood (poplar)
Denon, floor 1, room 15; INV. 662

Giulio Cesare Procaccini, 1574–1625
5. *The Annunciation*, ca. 1620
H: 237 cm; L: 164 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1987-13

Giulio Cesare Procaccini, 1574–1625
6. *Peace Driving Away War*, ca. 1620
H: 264 cm, L: 171 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 2000-92

Pietro Faccini, ca. 1575–1602
7. *Christ and the Virgin Appearing to St Francis of Assisi*, ca. 1600
H: 48 cm, L: 32 cm; Oil on wood
Denon, floor 1, room 15; INV. 266

Antonio d'Enrico (Tanzio da Varallo), ca. 1575–1632
8. *The Virgin and Child with St. Charles and St. Francis*, ca. 1628
H: 120 cm, L: 93 cm; Oil on canvas
Denon, floor 1, room 17; R.F. 2003-3

Caravaggio (Michelangelo Merisi), 1571–1610
Alof de Wignacourt (1547–1622), ca. 1608
H: 194 cm, L: 134 cm; Oil on canvas
Denon, floor 1, room 8; INV. 57

Caravaggio (Michelangelo Merisi)

THE FORTUNE-TELLER

The painter Michelangelo Merisi, known as Caravaggio after his possible place of birth in Lombardy, was one of the initiators of Baroque painting in Italy. His short but colorful life has inspired numerous writers and filmmakers. *The Fortune-Teller* was painted around 1595–1598 shortly after his arrival in Rome, where he soon forged a successful career for himself. This painting depicts a woman disguised as a gypsy reading the hand of a young nobleman while adroitly slipping the ring from his finger. Just like the youth, the viewer's attention is diverted by her erotically charged glances. This scene, which could be unfolding in front of a house wall in Rome or in a passage or inn, gives the impression of having been drawn from real life. Its realistic effect is reinforced by the vivid facial expressions, dramatic chiaroscuro, and pommel of the nobleman's sword, which seems almost to project out of the picture. Caravaggio was fond of employing notorious street urchins and prostitutes as the models for his paintings, which caused a scandal particularly in the case of his religious works. A second, slightly modified version of *The Fortune-Teller* can be seen in the Capitoline Museums in Rome. The fortune-teller theme, which contained a moralizing message, was a favorite subject of artists across Europe throughout the 17th century.

Caravaggio (Michelangelo Merisi), 1571–1610
The Fortune-Teller, ca. 1595
H: 99 cm, L: 131 cm; Oil on canvas
Denon, floor 1, room 8; INV. 55

Caravaggio (Michelangelo Merisi)

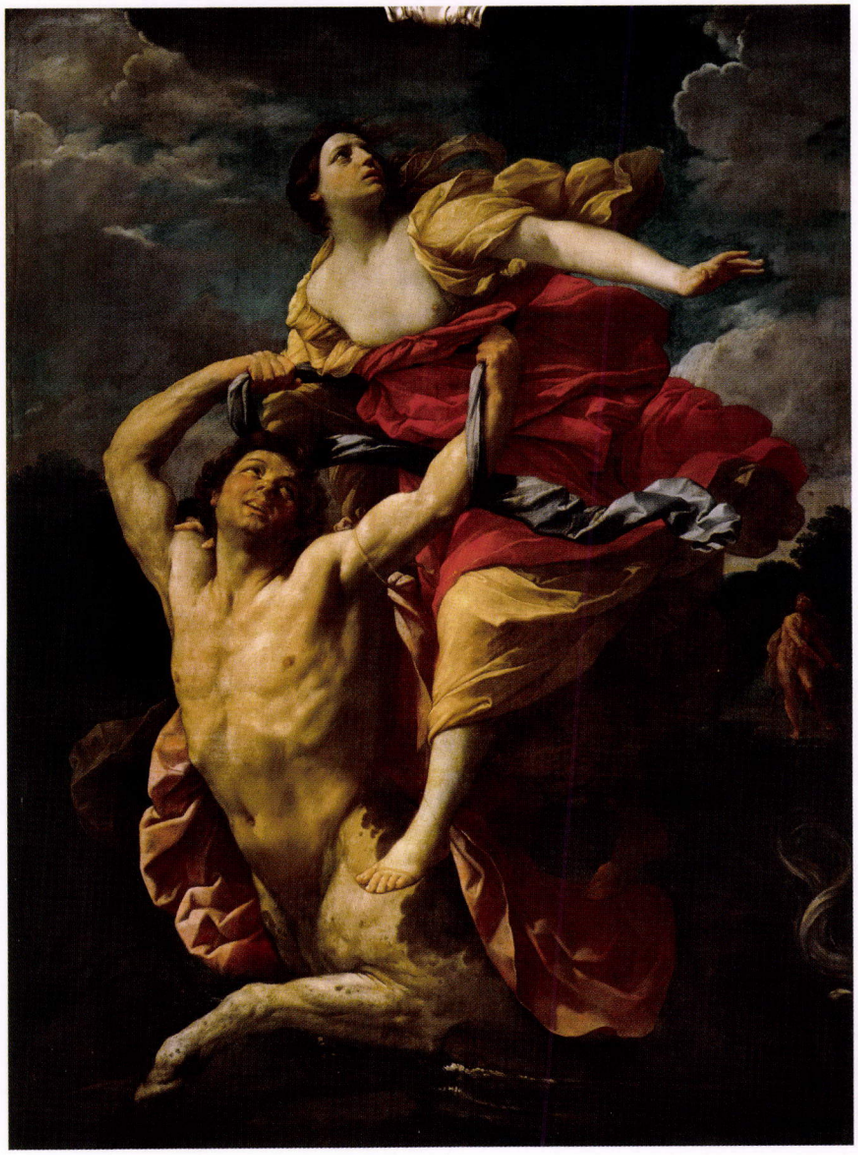
THE DEATH OF THE VIRGIN

The Death of the Virgin is one of Caravaggio's largest works. He spent around five years working on this altarpiece for the chapel of the Cherubini family in the Carmelite church of Santa Maria della Scala in Trastevere. It presents the often-used theme of Mary's death literally in a new light. The corner of the room where the Virgin's body is laid out is bathed in dramatic chiaroscuro, which can also be interpreted as an expression of death and grieving. Only gradually is the viewer able to recognize the figures of the apostles, who have gathered in mourning around the Mother of God. In the foreground on the right sits a young woman on a simple wooden stool, slumped over in grief. A red, sail-like curtain occupies the upper third of the picture. Like many of Caravaggio's paintings, *The Death of the Virgin* caused a scandal. A rumor circulated that a notorious whore was used as the model for Mary, who is depicted very naturally and looks like a real corpse. The Carmelites removed the unseemly picture and replaced it with a version of the same theme by Carlo Saraceni. Caravaggio's picture soon found a new owner, the duke of Mantua, on the recommendation of Peter Paul Rubens. Despite its condition—the work was transferred at least twice—this dramatic composition, which so perfectly embodies Caravaggio's revolutionary aesthetic, is today considered to be one of his foremost masterworks.

Caravaggio (Michelangelo Merisi), 1571–1610
The Death of the Virgin, 1601–1605
H: 369 cm, L: 245 m; Oil on canvas
Denon, floor 1, room 8; INV. 54

Guido Reni

NESSUS ABDUCTING DEIANEIRA



In 1617 Guido Reni was commissioned by Duke Ferdinando I Gonzaga (1587–1626) of Mantua to produce a four-part cycle depicting the heroic deeds of Hercules for the Villa Favorita near Mantua. After Ferdinando's death the paintings were acquired by King Charles I of England, and in 1650 found their way into Everhard Jabach's collection in Paris before being sold to Louis XIV in 1662. Unlike the other pictures in the series, Hercules is not the focal point of *Nessus Abducting Deianeira* but is present merely as a small figure in the background. Reni devotes all his attention to the dramatic abduction of the beautiful princess and wife of Hercules by the centaur Nessus, as recounted by Ovid in his *Metamorphoses* (9:101–134). Having fallen in love with Deianeira himself, the centaur tricks Hercules by promising to carry his wife safely across the river and takes the opportunity to try to ravish her. The two figures melt into a riot of red and golden yellow, making them look like a single flaming figure. The nearly black background and dark cloudy sky underline the dramatic nature of the scene. Deianeira turns around to solicit help from her husband, who is already preparing to slay the centaur with a single arrow.

Guido Reni, 1575–1642
Nessus Abducting Deianeira, ca. 1617
H: 239 cm, L: 193 cm; Oil on canvas
Denon, floor 1, room 12; INV. 537

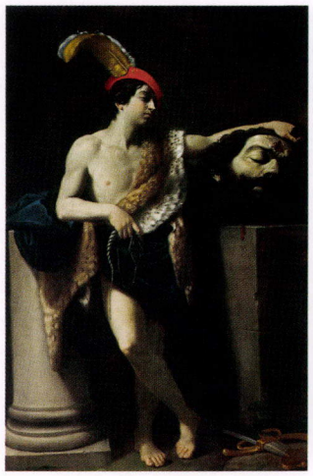
Guido Reni, 1575–1642
The Abduction of Helena, ca. 1626
H: 253 cm, L: 265 cm; Oil on canvas
Denon, floor 1, room 12; INV. 539

Guido Reni

CHRIST GIVING THE KEYS TO ST. PETER

According to the Gospel of St. Matthew (16:18–19), Jesus designated his disciple Simon Peter as the "rock on which I will build my church" and handed him the keys to the kingdom of heaven. Baroque painter Guido Reni depicts the delivery of these keys in this large-format work commissioned around 1620 by the Italian nobleman Francesco Marcolini for the church of San Pietro in Valle (completed 1617) in his hometown of Fano on the Riviera. Reni took around six years to finish the painting, which was installed on the high altar of the church and consecrated in 1626. The monumental colonnade in the background is a pictorial continuation of the Baroque architecture of the church. The two main figures, Christ and St. Peter, stand out distinctly against the monochrome architectural background in their brightly colored robes. St. Peter, kneeling on the right in his blue tunic and voluminous yellow-gold cloak, seems to be already clothed in the colors of heaven. The bright blue establishes a chromatic link with Christ, who wears a blue cloak over a bright red tunic. With its harmonious color scheme and balanced composition, this painting is considered one of the masterpieces of the "Baroque classicist" Reni.

Guido Reni, 1575–1642
Christ Giving the Keys to St. Peter, ca. 1624
H: 342 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 12; INV. 526



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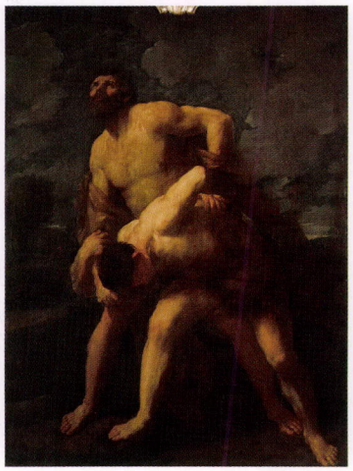

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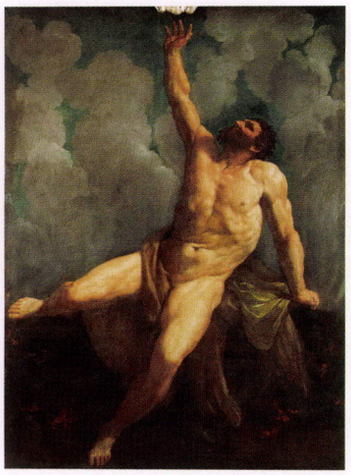

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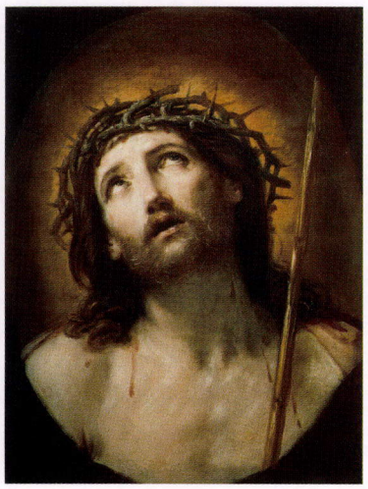

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Guido Reni, 1575–1642
1. *David with the Head of Goliath*, ca. 1604
H: 237 cm, L: 137 cm; Oil on canvas
Denon, floor 1, room 8; INV. 519

Guido Reni, 1575–1642
2. *The Virgin and Child with St. John the Baptist*, ca. 1606
H: 25 cm, L: 19 cm; Oil, copper
Denon, floor 1, room 12; INV. 524

Guido Reni, 1575–1642
3. *The Union of Drawing and Color*, ca. 1620
Ø: 121 cm; Oil on canvas
Denon, floor 1, room 12; INV. 534

Guido Reni, 1575–1642
4. *Hercules Slaying the Hydra of Lerna*, ca. 1617
H: 260 cm, L: 192 cm; Oil on canvas
Denon, floor 1, room 12; INV. 535

Guido Reni, 1575–1642
5. *Hercules and Achelous*, ca. 1617
H: 261 cm, L: 192 cm; Oil on canvas
Denon, floor 1, room 12; INV. 536

Guido Reni, 1575–1642
6. *Hercules on the Pyre*, ca. 1617
H: 260 cm, L: 192 cm; Oil on canvas
Denon, floor 1, room 12; INV. 538

Guido Reni, 1575–1642
7. *The Purification of Virgin*, ca. 1636
H: 286 cm, L: 202 cm; Oil on canvas
Denon, floor 1, room 12; INV. 522

Guido Reni, 1575–1642
8. *The Annunciation*, ca. 1629
H: 319 cm, L: 222 cm; Oil on canvas
Denon, floor 1, room 12; INV. 521

Guido Reni, 1575–1642
9. *Christ with Reed*, also known as *Ecce Homo*, ca. 1639
H: 60 cm, L: 45 cm; Oil on canvas
Denon, floor 1, room 15; INV. 528

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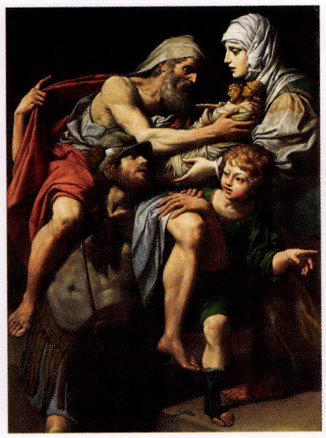

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Lionello Spada, 1576–1622
1. *The Return of the Prodigal Son*, ca. 1608
H: 160 cm, L: 119 cm; Oil on canvas
Denon, floor 1, room 16; INV. 677

Lionello Spada, 1576–1622
2. *Aeneas and Anchises*, ca. 1615
H: 195 cm, L: 132 cm; Oil on canvas
Denon, floor 1, room 12; INV. 680

Lionello Spada, 1576–1622
3. *Concert*, ca. 1615
H: 143 cm, L: 172 cm; Oil on canvas
Denon, floor 1, room 12; INV. 681

Giovanni Battista Viola, 1576–1622
4. *The Concert on the Water*, also known as *The Small Bridge*, ca. 1620
H: 39 cm, L: 52 cm; Oil on canvas
Denon, floor 1, room 12; INV. 208

Giovanni Battista Viola, 1576–1622
5. *Landscape with St. Eustace*, ca. 1620
H: 68 cm, L: 68 cm; Oil on canvas
Denon, floor 1, room 15; INV. 231

Giovanni Battista Viola, 1576–1622
6. *Landscape with the Death of Absalom by Joab*, ca. 1620
H: 45 cm, L: 34 cm; Oil, copper
Denon, floor 1, room 12; INV. 189

Pietro Paolo Bonzi, 1576–1636
7. *Latona Transforming the Lycian Peasants into Frogs*, ca. 1595
H: 36 cm, L: 46 cm; Oil on wood
Denon, floor 1, room 15; INV. 124

Francesco Albani (L'Albane), attributed to

THE NATIVITY

This small painting was executed in oil on a copper panel, a comparatively rare technique that nevertheless enjoyed great popularity around 1600. First described by Leonardo da Vinci in his treatise on painting of 1492, the technique was practiced mainly by Dutch and Italian painters. Small formats were typical for this technique (due to the size of copper panels available) as were the radiant colors that lend these small works the character of exquisite book miniatures. Thanks to the metallic sheen of the copper panels, which penetrates through the delicately varnished layers of paint, these works seem to be filled with an inner light. The Bolognese artist Francesco Albani, whose style was heavily influenced by that of his teacher Lodovico Carracci, made use of the unique charm of this technique, in terms of content too, in his *Nativity*. The nativity in the stable in Bethlehem is depicted as a dark, mysteriously sparkling night scene in which Christ appears literally as the "Light of the World." The brightness of the Christ Child outshines the lamps and torches of the shepherds as well as the choir of angels in heaven. This canvas, first recorded after 1638 in the collection of Marshal Charles I of Créquey, was much admired in the 17th century, at which time it was thought to have been painted by Annibale Carracci.

Francesco Albani (L'Albane), attributed to, 1578–1660
The Nativity, ca. 1600
H: 42 cm, L: 30 cm; Oil, copper
Denon, floor 1, room 12; INV. 193

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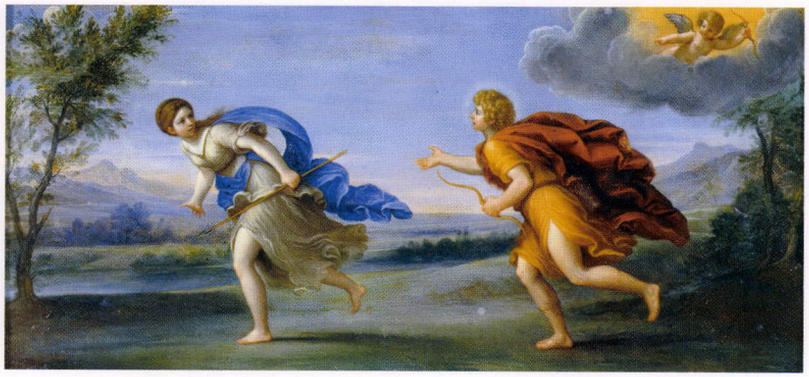

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Francesco Albani (L'Albane), 1578–1660
1. *Adonis Led by Cupids to Venus*, ca. 1621
H: 203 cm, L: 252 cm; Oil on canvas
Denon, floor 1, room 12; INV. 12

Francesco Albani (L'Albane), 1578–1660
2. *Actaion Changed into a Stag*, ca. 1640
H: 77 cm, L: 99 cm; Oil on canvas
Denon, floor 1, room 15; INV. 16

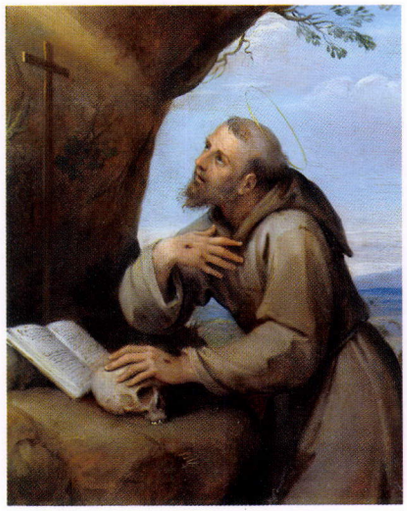
Francesco Albani (L'Albane), 1578–1660
3. *The Annunciation*, ca. 1620
H: 19 cm, L: 14 cm; Oil on canvas
Denon, floor 1, room 12; INV. 3

Francesco Albani (L'Albane), 1578–1660
4. *Apollo and Daphne*, ca. 1620
H: 17 cm, L: 35 cm; Oil, copper, wood, materials stuck one upon the other
Denon, floor 1, room 12; INV. 18

Francesco Albani (L'Albane), 1578–1660
5. *Christ Appearing to Mary Magdalene*, also known as *Noli Me Tangere*, ca. 1620
H: 19 cm, L: 14 cm; Oil, copper
Denon, floor 1, room 12; INV. 7

Francesco Albani (L'Albane), 1578–1660
6. *The Cupids Disarmed*, ca. 1621
H: 202 cm, L: 250 cm; Oil on canvas
Denon, floor 1, room 12; INV. 11

Francesco Albani (L'Albane), 1578–1660
7. *Salmacis and Hermaphrodite*, ca. 1630
H: 14 cm, L: 31 cm, Oil, copper, wood, materials stuck one upon the other
Denon, floor 1, room 12; INV. 19



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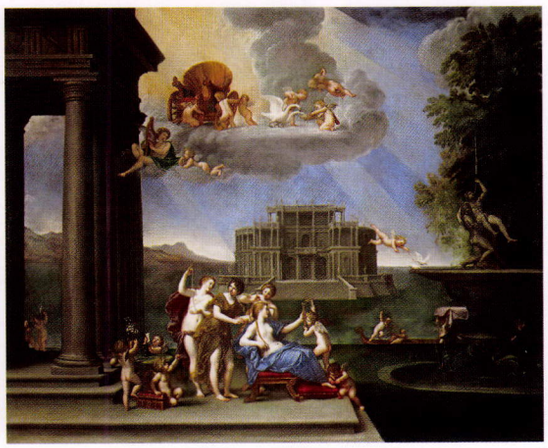

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Francesco Albani (L'Albane), 1578–1660
1. *St. Francis of Assisi in Prayer Before a Crucifix*, ca. 1630
H: 18 cm, L: 14 cm; Oil, copper
Denon, floor 1, room 12; INV. 8

Francesco Albani (L'Albane), 1578–1660
2. *The Eternal Father and the Angel Gabriel*, ca. 1650
H: 32 cm, L: 42 cm; Oil on canvas
Denon, floor 1, room 15; INV. 1

Francesco Albani (L'Albane), 1578–1660
3. *The Lamentation of Christ*, ca. 1601
H: 44 cm, L: 32 cm; Oil, copper
Denon, floor 1, room 12; INV. 199

Francesco Albani (L'Albane), 1578–1660
4. *The Repose of Venus and Vulcan*, ca. 1621
H: 203 cm, L: 252 cm; Oil on canvas
Denon, floor 1, room 12; INV. 10

Francesco Albani (L'Albane), 1578–1660
5. *Actaion Changed into a Stag*, ca. 1617
H: 52 cm, L: 61 cm; Oil, copper
Denon, floor 1, room 12; INV. 15

Francesco Albani (L'Albane), 1578–1660
6. *Venus at Her Toilet*, ca. 1621
H: 202 cm, L: 252 cm; Oil on canvas
Denon, floor 1, room 12; INV. 9

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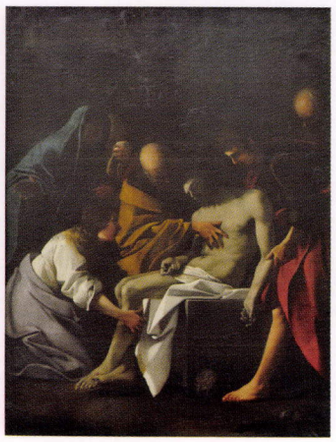

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Giovanni Antonio Bilivert, 1576–1644
1. *The Temptation of Charles and Ubaldo*, ca. 1629
H: 37 cm, L: 28 cm; Oil, copper
Denon, floor 1, room 17; R.F. 1986-65

Alessandro Turchi, 1578–1649
2. *The Mystic Marriage of St. Catherine*, ca. 1600
H: 123 cm, L: 177 cm; Oil on canvas
Denon, floor 1, room 17; INV. 702

Alessandro Turchi, 1578–1649
3. *The Death of Cleopatra*, ca. 1640
H: 255 cm, L: 267 cm; Oil on canvas
Denon, floor 1, room 12; INV. 703

Giovanni Anthony Bilivert, attributed to, 1576–1644
4. *Isabel d'Aragon Invoking Charles VIII in Favor of his Father, Alphonse, King of Naples, and of her Husband, Giovanni Galeazzo Sforza, Duke of Milan, During the Conquest of Naples by Frenchmen in 1494*, ca. 1622
H: 120 cm, L: 157 cm; Oil on canvas
Denon, floor 1, room 17; INV. 51

Bartolomeo Schedone, 1578–1615
5. *The Holy Family*, ca. 1610
H: 107 cm, L: 89 cm; Oil on canvas
Denon, floor 1, room 12; INV. 661

Bartolomeo Schedone, 1578–1615
6. *The Entombment*, ca. 1615
H: 247 cm, L: 181 cm; Oil on canvas
Denon, floor 1, room 12; INV. 663

Alessandro Tiarini, 1577–1668
7. *The Repentance of St. Joseph*, ca. 1617
H: 320 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 12; INV. 689

Alessandro Turchi, 1578–1649
8. *The Flood*, ca. 1625
H: 74 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 16; INV. 699

Domenichino (*Domenico Zampieri*)

THE VIRGIN AND THE INFANT JESUS WITH ST. JOHN THE BAPTIST

This small painting shows the Virgin with the sleeping Infant Jesus and the young John the Baptist. Because Mary, with her index finger raised to her mouth, is urging the young Baptist not to disturb his peacefully sleeping (and dreaming) playmate, the picture has also become known as *The Silence*. It follows a very similar composition made a few years earlier by Annibale Carracci (in Hampton Court Palace, London), which is referred to as *The Silence of Carracci*. John has already stretched out a little finger and tickles Jesus on the thigh. Resembling a cherub with his blond locks, the boy is identifiable from two of his attributes: the animal-skin tunic and the cross staff from which a banner bearing the inscription "*Ecce Agnus Dei*" ("Behold the Lamb of God") flutters. On the table in front of Jesus, Domenichino arranged a small still-life that suggests the remains of a picnic but which also has symbolic meaning. The cherries refer to the joys of paradise and also the innocence of the Son of God. The girlish Virgin resembles the Madonnas of Annibale Carracci, who was thought for a long time to be the author of this work. The young Domenichino indeed alluded to a composition by Carracci dating from around 1599. However, the well-rounded figures of the boys are characteristic of Domenichino's emerging style.

Domenichino (Domenico Zampieri), 1581–1641
The Virgin and the Infant Jesus with St. John the Baptist, ca. 1605
H: 39 cm, L: 47 cm; Oil on canvas
Denom, floor 1, room 12; INV. 195

Domenichino (Domenico Zampieri)

ST. CECILIA WITH AN ANGEL HOLDING A MUSICAL SCORE

This is one of Domenichino's best-known works and marks the emergence of his mature style. Unlike the painters of the Caravaggio school, the works of the Bolognese master offer a greater sense of classical balance, lacking both exaggerated effects and excessive naturalism, while at the same time containing playful detail—represented here by the putto who serves as a music stand, balancing the score on his head like an antique Atlas. Painted in all likelihood for Cardinal Ludovico Ludovisi, this work stands out for its great harmony, which is underlined by the emphatically vertical composition. The main motif is St. Cecilia, an early Christian Roman martyr venerated as the patron saint of church music. She wears a magnificent red dress and is singing while accompanying herself on a viola da gamba that she rests on the ledge before her. She has lifted her eyes to heaven in a state of semirapture and takes no notice of the putto holding the open score. Musical viewers will be able to interpret the score as a hymn to the saint and even play the notes themselves.

Domenichino (Domenico Zampieri), 1581–1641
St. Cecilia with an Angel Holding a Musical Score, ca. 1617
H: 160 cm, L: 120 cm; Oil on canvas
Denon, floor 1, room 12; INV. 793

Domenichino (Domenico Zampieri), 1581–1641
Rinaldo and Armida, ca. 1617
H: 121 cm, L: 168 cm ; Oil on canvas
Denon, floor 1, room 12; INV 798

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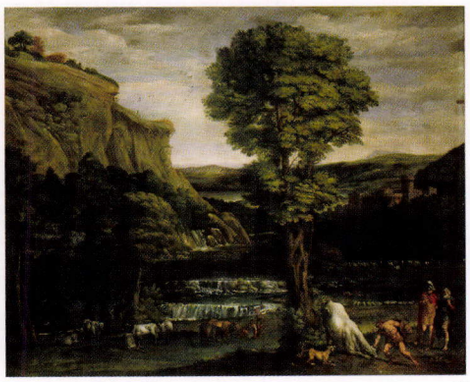

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Domenichino (Domenico Zampieri), 1581–1641
1. *Erminia Among the Shepherds*, ca. 1622
H: 124 cm, L: 181 cm; Oil on canvas
Denon, floor 1, room 12; INV. 799

Domenichino (Domenico Zampieri), 1581–1641
2. *Landscape with the Flight to Egypt*, ca. 1620
H: 164 cm, L: 213 cm; Oil on canvas
Denon, floor 1, room 12; INV. 800

Domenichino (Domenico Zampieri), 1581–1641
3. *Landscape with a Hermit*, ca. 1605
H: 30 cm, L: 37 cm; Oil on wood
Denon, floor 1, room 12; INV. 211

Domenichino (Domenico Zampieri), 1581–1641
4. *Landscape with Washerwomen and a Child Spilling Wine*, ca. 1604
H: 58 cm, L: 69 cm; Oil on canvas
Denon, floor 1, room 15; INV. 318

Domenichino (Domenico Zampieri), 1581–1641
5. *Landscape with Hercules Dragging Cacus from His Cave*, ca. 1621
H: 119 cm, L: 15 cm; Oil on canvas
Denon, floor 1, room 12; INV. 795

Domenichino (Domenico Zampieri), 1581–1641
6. *Landscape with Hercules Fighting with Achelous in the Form of a Bull*, ca. 1621
H: 120 cm, L: 150 cm; Oil on canvas
Denon, floor 1, room 12; INV. 794

Domenichino (Domenico Zampieri), 1581–1641
7. *The Rapture of St. Paul*, ca. 1606
H: 50 cm, L: 38 cm; Oil, copper
Denon, floor 1, room 12; INV. 792

Domenichino (Domenico Zampieri), 1581–1641
8. *The Virgin and Child with St. Francis*, ca. 1621
H: 43 cm, L: 36 cm; Oil, copper
Denon, floor 1, room 12; INV. 791

Domenichino (Domenico Zampieri), 1581–1641
9. *Captive Timocles Brought before Alexander the Great*, ca. 1615
H: 114 cm, L: 153 cm; Oil on canvas
Denon, floor 1, room 12; INV. 796

Giovanni Lanfranco

THE CORONATION OF THE VIRGIN WITH ST. AUGUSTINE AND ST. WILLIAM OF AQUITAINE

This large-format work was commissioned from Giovanni Lanfranco as an altarpiece for the Buongiovanni Chapel in the church of Sant'Agostino in Rome. This destination explains the presence of St. Augustine, who as the main figure occupies a prominent position in the foreground. He raises his eyes ecstatically toward the coronation of the Virgin and spreads his arms to receive the rays of heaven. His forehead is literally illuminated by the radiance of heaven, which also causes his papal vestments to glow a warm gold. Another figure clearly distinguished by color is Duke William of Aquitaine, canonized in 1066, who kneels behind Augustine in his Benedictine habit. A distinctive feature of this painting is the subtle play of glances between the main figures, which is mischievously taken up, and therefore reinforced, by the putto poking out of the background. The work caused some controversy, particular due to the heavenly scene. Contrary to the Catholic tradition, Lanfranco, who had been a pupil of Agostino Carracci, shows the Virgin being crowned by Christ alone. The painter was required to produce a second, slightly modified version in which God the Father also participates in the coronation.

Giovanni Lanfranco, 1582–1647
The Coronation of the Virgin with St. Augustine and St. William of Aquitaine, ca. 1616
H: 220 cm, L: 144 cm; Oil on canvas
Denon, floor 1, room 12; INV. 332

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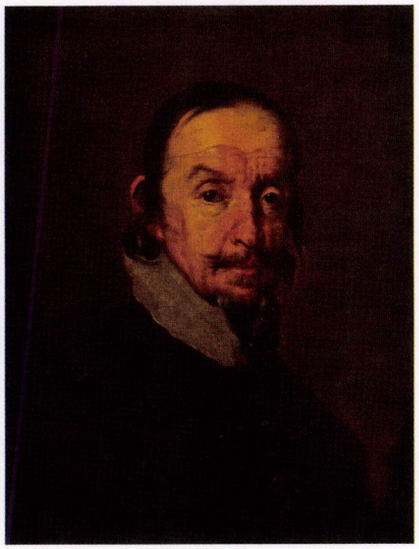

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Matteo Rosselli, 1578–1650
1. *The Triumph of David*, 1630
H: 235 cm, L: 295 cm; Oil on canvas
Denon, floor 1, room 13; INV. 592

Carlo Saraceni, ca. 1579–1620
2. *The Birth of the Virgin*, ca. 1616
H: 71 cm, L: 42 cm; Oil, copper
Denon, floor 1, room 12; R.F. 1974-18

Bernardo Strozzi, 1581–1644
3. *The Madonna of Justice*, ca. 1620
H: 224 cm, L: 133 cm; Oil on canvas
Denon, floor 1, room 13; INV. 684

Bernardo Strozzi, 1581–1644
4. *Portrait of a Man*, ca. 1622
H: 63 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-92

Bernardo Strozzi, 1581–1644
5. *Portrait of a Young Man*, ca. 1635
H: 60 cm, L: 49 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1978-50

Bartolomeo Manfredi, attributed to, 1582–1622
6. *St. John the Baptist Holding a Sheep*, 17th century
H: 148 cm, L: 114 cm; Oil on canvas
Denon, floor 1, room 15; INV. 174

Bartolomeo Manfredi, 1582–1622
7. *The Triumph of David*, ca. 1615
H: 128 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 8; R.F. 1990-29

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Massimo Stanzione, 1585–1656
1. *The Virgin and Child*, ca. 1640
H: 132 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1997-36

Antonio Carracci, 1583–1618
2. *The Flood*, ca. 1616
H: 166 cm, L: 247 cm; Oil on canvas
Denon, floor 1, room 12; INV. 230

Filippo d'Angeli (Neapolitano), ca. 1587–1629
3. *The Preaching of St. John the Baptist*, ca. 1620
H: 35 cm, L: 45 cm; Oil, copper
Denon, floor 1, room 17; INV. 1081

Cornelio Brusco, attributed to, ca. 1588–1635
4. *The Adoration of the Shepherds*, ca. 1636
H: 73 cm, L: 98 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1941-12

Domenico Fiasella, 1589–1669
5. *Samson and Delilah*, ca. 1625
H: 159 cm, L: 256 cm; Oil on canvas
Denon, floor 1, room 13; INV. 700

Francesco Gessi, 1588–1649
6. *The Virgin and Child*, ca. 1624
H: 114 cm, L: 122 cm; Oil on canvas
Denon, floor 1, room 12; INV. 523

Filippo diAngeli (Napoletano),
7. *Landscape with Ruins*, ca. 1620
H: 32 cm, L: 42 cm; Oil on copper
Richelieu, floor 2, room 27; M.N.R. 723

Domenico Fetti

THE GUARDIAN ANGEL

The Baroque painter Domenico Fetti was known not only for his highly individual style of painting but also for his unusual subjects. These met with the approval of the art-loving Ferdinando I Gonzaga (1587–1626), duke of Mantua. Within a year of succeeding to the duchy, Ferdinando summoned the young painter to his court, where he continued to work until 1622. Fetti introduced the new naturalistic style that had been developed by Caravaggio in Rome around 1600. The large figure of the guardian angel, who climbs off his cloud and fills the center of the painting with his expansive gesture, is clearly inspired by Caravaggio. The angel lays his other arm protectively around the boy, who looks up to him reverently while making an almost pleading gesture. The white of the tunics symbolizes purity and innocence. The brightly lit figures of the boy and the angel contrast strongly with the dark figure of Satan, who can be seen in the background turning away with an angry expression on his face and returning to his own realm. Satan's bent posture is an expression of his defeat while the brightly illuminated, upright figure of the angel symbolizes the triumph of the power of God.

Domenico Fetti, ca. 1588–1623
The Guardian Angel, ca. 1615
H: 292 cm, L: 188 cm; Oil on canvas
Denon, floor 1, room 13; INV. 282

Domenico Fetti

MELANCHOLY

Domenico Fetti had a short but brilliant career. In the ten years between the end of his apprenticeship in Rome and his premature death in Venice at around thirty-five years old, he produced an impressive body of work in terms of both quantity and quality, and later artists copied many of his compositions. His breakthrough came in 1613, when his talent was brought to the attention of Cardinal (later Duke) Ferdinando I Gonzaga, who summoned the artist to Mantua. Working initially in the Late Mannerist style, Fetti gradually opened up to Caravaggio's Baroque influence. *Melancholy*, which was painted in either Mantua or Venice in around 1620, is a copy, with some variation, after a painting of around 1617 (in the Galleria dell'Accademia, Venice). It combines Caravaggio's monumental pathos with a Venetian approach to color. The woman bending pensively over the skull was once thought to have been the penitent Mary Magdalene, but the numerous miscellaneous objects in the picture suggest a personification of melancholy. Evidently Fetti was familiar with Albrecht Dürer's famous engraving of 1514, which presents a similar hodgepodge of scientific instruments, artists' materials, and a dog. Fetti's is more of a "Christian" melancholy, however, and a meditation on death and the vanity of earthly pursuits.

Domenico Fetti, ca. 1588–1623
Melancholy, ca. 1618
H: 171 cm, L: 128 cm; Oil on canvas
Denon, floor 1, room 13; INV. 281

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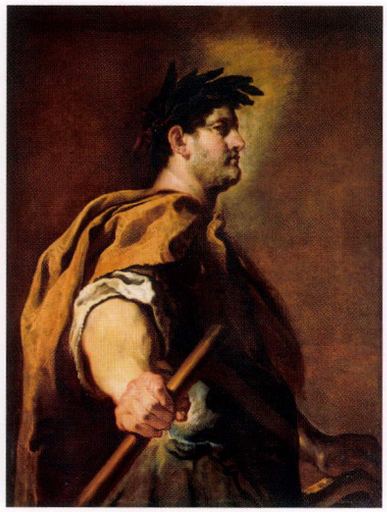

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Bartolomeo Cavarozzi, attributed to, ca. 1590–1625
1. *The Young Violinist*, also known as *The Sorrow of Aminta*, ca. 1600
H: 100 cm, L: 120 cm; Oil on canvas
Denon, floor 1, room 15; R.F. 1937-6

Domenico Fetti, ca. 1588–1623
2. *Emperor Domitian*, ca. 1616
H: 151 cm, L: 112 cm; Oil on canvas
Denon, floor 1, room 13; INV. 279

Domenico Fetti, ca. 1588–1623
3. *Country Life*, also known as *The Spinner or The First Age: Eve Spinning and Adam Plowing*, ca. 1620
H: 75 cm, L: 68 cm; Oil on canvas
Denon, floor 1, room 16; INV. 280

Pietro da Cortona (Pietro da Berrettini), 1597–1669
4. *Romulus and Remus Given Shelter by Faustulus*, ca. 1643
H: 251 cm, L: 265 cm; Oil on canvas
Denon, floor 1, room 12; INV. 111

Pietro da Cortona (Pietro da Berrettini), 1597–1669
5. *Venus Appears to Aeneas*, ca. 1630
H: 127 cm, L: 176 cm; Oil on canvas
Denon, floor 1, room 13; INV. 112

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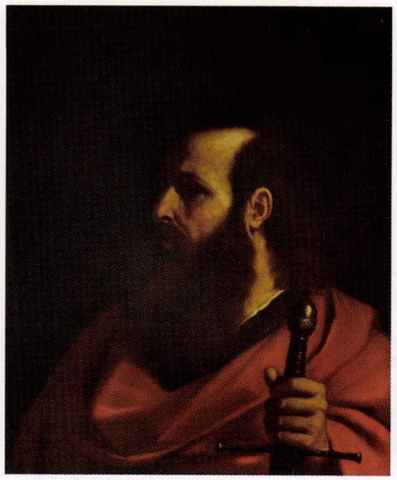

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Guercino (Giovanni Francesco Barbieri), 1591–1666
1. *Hersilia Separates Romulus and Tatius*, also known as *The Battle of the Romans and the Sabines*, 1645
H: 253 cm, L: 267 cm; Oil on canvas
Denon, floor 1, room 12; INV. 85

Guercino (Giovanni Francesco Barbieri), 1591–1666
2. *St. Peter Weeping Before the Virgin*, also known as *The Tears of St. Peter*, 1647
H: 122 cm, L: 159 cm; Oil on canvas
Denon, floor 1, room 12; INV. 78

Guercino (Giovanni Francesco Barbieri), 1591–1666
3. *St. Francis in Ecstasy with St. Benedict and a Musician Angel*, 1620
H: 280 cm, L: 183 cm; Oil on canvas
Denon, floor 1, room 12; INV. 83

Guercino (Giovanni Francesco Barbieri), 1591–1666
4. *St. Paul*, 1644
H: 0.75 m; L: 0.61 m, Oil on canvas
Denon, floor 1, room 15; INV. 80

Guercino (Giovanni Francesco Barbieri), 1591–1666
5. *The Virgin and Child with Four Saints (St. Giminiano, St. John the Baptist, St. George, and St. Peter the Martyr)*, 1651
H: 332 cm, L: 230 cm; Oil on canvas
Denon, floor 1, room 12; INV. 84

Guercino (Giovanni Francesco Barbieri), 1591–1666
6. *The Resurrection of Lazarus*, ca. 1619
H: 201 cm, L: 233 cm; Oil on canvas
Denon, floor 1, room 8; INV. 77

Guercino (Giovanni Francesco Barbieri), 1591–1666
7. *The Vision of St. Jerome*, ca. 1620
H: 42 cm, L: 48 cm; Oil, copper
Denon, floor 1, room 12; INV. 82

Guercino (Giovanni Francesco Barbieri)

LOT AND HIS DAUGHTERS

From a modern point of view, the story of Lot and his daughters is one of the strangest in the Old Testament (Genesis 19:30–38). Even the prelude, depicted by Guercino in the background of this painting, is dramatic. Thanks to the warning of the angels, Lot and his daughters managed to survive the destruction of Sodom and Gomorrah while everyone else perished. While fleeing, Lot's wife looked back and was turned into a pillar of salt, represented by the tiny gray figure at the center of the picture in the front of the burning city. Lot took refuge with his daughters in a grotto, where the two girls railed against their fate. They resolved to make their father drunk and then lie with him, one after the other, in order to become pregnant. The picture shows the already seminaked older daughter filling the father's drinking bowl. While Lot devotes his attention to the wine, the young woman exposes her voluptuous body to the viewer. The provocative nature of the scene is heightened by her flaming red robes. In Genesis, this act of double incest is not criticized but de-eroticized through its presentation as a sacrifice on the part of the daughters, whose ruse is intended to ensure the continuation of their people.

Guercino (Giovanni Francesco Barbieri), 1591–1666
Lot and His Daughters, 1651
H: 172 cm, L: 222 cm; Oil on canvas
Denon, floor 1, room 12; INV. 75

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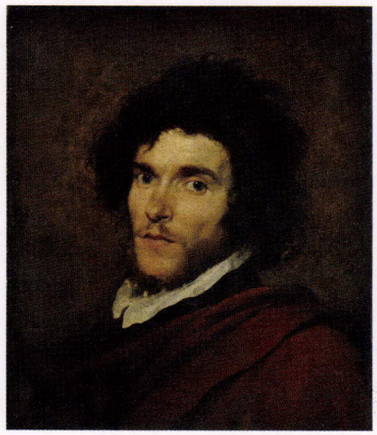

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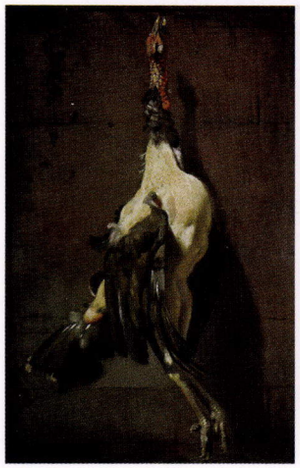

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Unknown Roman Painter, ca. 1600
1. *Still-Life with Grapes and a Pomegranate*, ca. 1630
H: 49 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 18; R.F. 3771

Giovanni Serodine, ca. 1600–1630
2. *Christ Among the Doctors*, 1626
H: 145 cm, L: 224 cm; Oil on canvas
Denon, floor 1, room 8; R.F. 1983-4

Unknown Italian Painter, ca. 1600
3. *Portrait of a Man*, ca. 1630
H: 70 cm, L: 58 cm; Oil on canvas
Denon, floor 1, room 17; INV. 377

Unknown Italian Painter, ca. 1600
4. *Half-Length Portrait of Man*, ca. 1630
H: 50 cm, L: 42 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1542

Anonymous Bolognese Painter, ca. 1600
5. *St. Vincent Ferrier*, ca. 1630
H: 30 cm, L: 23 cm; Oil, copper
Denon, floor 1, room 15; INV. 20290

Unknown Italian Painter, ca. 1600
6. *The Turkey*, ca. 1630
H: 93 cm, L: 50 cm; Oil on canvas
Denon, floor 1, room 18; R.F. 2392

Master of the Announcement to the Shepherd, ca. 1600
7. *Christ with the Insults*, ca. 1625
H: 235 cm, L: 181 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1981-36

Giuseppe Caletti, ca. 1600–1660
8. *Salome Receiving the Head of St. John the Baptist*, ca. 1640
H: 79 cm, L: 65 cm; Oil on wood (poplar)
Denon, floor 1, room 15; INV. 817bis

Pietro da Cortona (Pietro Berrettini)

THE ALLIANCE OF JACOB AND LABAN

This work presents a relatively uncommon subject from the Old Testament: the alliance between Jacob and Laban (Genesis 31:43–54). Laban was the father-in-law of Jacob, who married his daughters Leah and Rachel. When Jacob wanted to return home with his wives and possessions, Laban tried to prevent him, causing Jacob to flee in secret with his family. Laban set off in pursuit and caught up with Jacob. The two fought, and eventually the older man gave in. As a sign of reconciliation, they reached an agreement and sealed it by setting up an altar and slaughtering a lamb. Pietro da Cortona, who may have been working on the monumental illusionistic ceiling fresco in the banquet hall of the Palazzo Barberini in Rome when he painted this picture, is at the peak of his mature, classical style here. The picture is full of movement but is not excessively turbulent. The colors of the robes form a harmonious medley, with the red and yellow hues radiating particularly strongly thanks to the clear direction of the light. At the center of the picture stands the simple altar stone as a symbol of the reconciliation between the members of the family. It is also possible that this canvas is, in fact, a replica of the painting that was given to the king, which Orazio painted in 1637 and kept for himself.

Pietro da Cortona (Pietro Berrettini), 1597–1669
The Alliance of Jacob and Laban, ca. 1635
H: 197 cm, L: 176 cm; Oil on canvas
Denon, floor 1, room 13; INV. 105

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Sassoferrato (Giovanni Battista Salvi), 1609–1685
1. *The Assumption of the Virgin*, ca. 1650
H: 143 cm, L: 85 cm; Oil on canvas
Denon, floor 1, room 17; INV. 600

Sassoferrato (Giovanni Battista Salvi), 1609–1685
2. *The Virgin Adoring the Christ Child*, ca. 1650
H: 98 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 17; M.I. 628

Giovanni Benedetto Castiglione, 1609–1664
3. *Christ Driving the Merchants from the Temple*, ca. 1645
H: 100 cm, L: 124 cm; Oil on canvas
Denon, floor 1, room 13; INV. 241

Giovanni Benedetto Castiglione, 1609–1664
4. *The Adoration of the Shepherds*, ca. 1659
H: 68 cm, L: 52 cm; Oil, copper
Denon, floor 1, room 16; INV. 240

Sassoferrato (Giovanni Battista Salvi), 1609–1685
5. *The Annunciation*, ca. 1650
H: 98 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 17; M.I. 630

Sassoferrato (Giovanni Battista Salvi), 1609–1685
6. *The Sleep of the Infant Jesus*, ca. 1650
H: 77 cm, L: 61 cm; Oil on canvas
Denon, floor 1, room 17; INV. 599

Giovanni Benedetto Castiglione, 1609–1664
7. *The Meeting of Abraham and Melchizedek*, ca. 1655
H: 106 cm, L: 134 cm; Oil on canvas
Denon, floor 1, room 13; INV. 238

Sassoferrato (Giovanni Battista Salvi), 1609–1685
8. *The Virgin and Child*, ca. 1650
Ø 15 cm (octagonal), Oil, copper
Denon, floor 1, room 17; INV. 646,

Sassoferrato (Giovanni Battista Salvi), 1609–1685
9. *The Virgin and Child with St. John the Baptist*, ca. 1650
H: 48 cm, L: 39 cm; Oil on canvas
Denon, floor 1, room 17; M.I. 629

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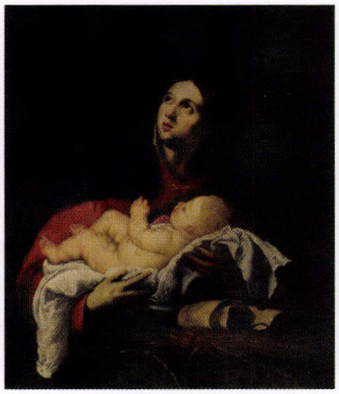
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Lorenzo Lippi, 1606–1665
1. *St. Francis of Assisi in Prayer*, ca. 1660
H: 79 cm, L: 59 cm; Oil on canvas
Denon, floor 1, room 17; INV. 179

Giovanni Dò, ca. 1604–1653
2. *The Virgin and Infant Jesus*, ca. 1630
H: 100 cm, L: 85 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 892

Giovanni Francesco Romanelli, 1610–1662
3. *The Israelites Gathering Manna in the Desert*, 1657
H: 199 cm, L: 213 cm; Oil on canvas
Denon, floor 1, room 13; INV. 576

Giovanni Andrea Sirani, 1610–1670
4. *St. Cecilia*, ca. 1640
H: 120 cm, L: 91 cm; Oil on canvas
Denon, floor 1, room 12; R.F. 3828

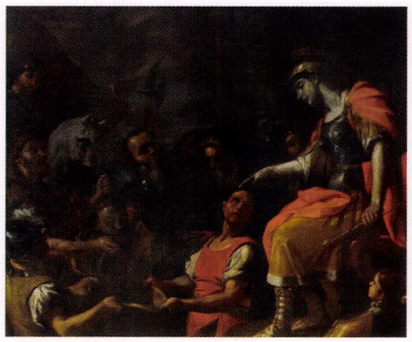
Carlo Francesco Nuvolone, 1609–1662
5. *The Martyrdom of St. Irene*, ca. 1640
H: 51 cm, L: 36 cm; Oil on wood
Denon, floor 1, room 17; INV. 709

Simone Pignoni, 1611–1698
6. *St. Praxedes*, 17th century
H: 89 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 17; R.F. 1998-4

Il Maltese (Francesco Fieravino), ca. 1610–1670
7. *Still-Life: Citron Trees and Violin*, ca. 1660
H: 72 cm, L: 93 cm; Oil on canvas
Denon, floor 1, room 18; M.I. 891

Aniello Falcone, 1607–1656
8. *Battle between Turks and Knights*, 1631
H: 136 cm, L: 168 cm; Oil on canvas
Denon, floor 1, room 13; INV. 275

Andrea di Lione, 1610–1685
9. *Battles Against the Turks*, 1641
H: 104 cm, L: 131 cm; Oil on canvas
Denon, floor 1, room 15; R.F. 1983-2



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Mattia Preti, 1613–1699
1. *Thomyris Immersing the Head of Cyrus in a Vase of Blood*, ca. 1685
H: 174 cm, L: 213 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1954-19

Simone Cantarini, 1612–1648
2. *The Rest on the Flight to Egypt*, ca. 1635
H: 44 cm, L: 57 cm; Oil, canvas, wood
Denon, floor 1, room 15; INV. 176

Simone Cantarini, 1612–1648
3. *The Rest on the Flight to Egypt*, ca. 1635
H: 41 cm, L: 57 cm; Oil on wood
Denon, floor 1, room 15; INV. 175

Pier Francesco Mola, 1612–1666
4. *Hermione Engraving Tancred's Name on a Tree*, ca. 1660
H: 71 cm, L: 94 cm; Oil on canvas
Denon, floor 1, room 13; INV. 398

Pier Francesco Mola, 1612–1666
5. *St. John the Baptist Preaching in the Desert*, ca. 1659
H: 162 cm, L: 124 cm; Oil on canvas
Denon, floor 1, room 13; INV. 395

Pier Francesco Mola, 1612–1666
6. *Oriental Warrior*, also known as *Barbary Pirate*, 1650
H: 172 cm, L: 123 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1948-41

Pier Francesco Mola, 1612–1666
7. *Tancred Rescued by Vafrin and Hermione After the Battle of Argante*, ca. 1650
H: 69 cm, L: 91 cm; Oil on canvas
Denon, floor 1, room 13; INV. 399

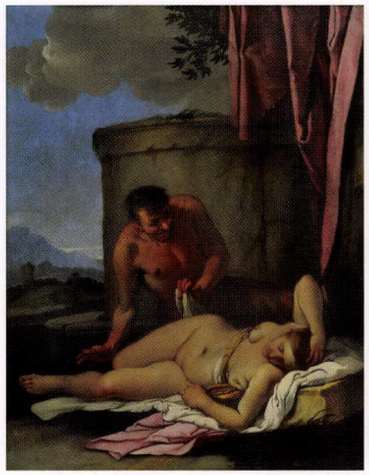
Pier Francesco Mola, 1612–1666
8. *The Angel Appearing to Hagar in the Desert*, ca. 1657
H: 27 cm, L: 35 cm; Oil, copper
Denon, floor 1, room 17; INV. 393

Salvator Rosa

THE GHOST OF SAMUEL APPEARING TO SAUL AND THE WITCH OF ENDOR

In the Bible, Samuel I (28: 6–14) tells how Saul, king of the Israelites, visits the witch of Endor to consult her about the outcome of the battle against the Philistines. Instead of answering him herself, the sorceress summons the spirit of the prophet Samuel, who appears before the king (shown here crouching in terror). In Rosa's painting the brightly illuminated figure of Samuel, wrapped in a white cloak, contrasts strongly with the dark figures of Saul, clad in armor, and the ghostly witch. Further figures can be made out in the chiaroscuro of the background: Saul's guards, a horse, and a skeleton as a personification of death. Saul is devastated by Samuel's message. He learns that God has forsaken him and that David will take his throne. This is Saul's punishment for flouting God's law and indulging in forbidden rituals. By means of the contrast between the light-colored, imposing figure of Samuel as the mouthpiece of God and the fearsome sorceress and her diabolical retinue, Rosa succeeds in bringing the dramatic story vividly to life. In this work, the Baroque painter has been able to give full expression to his taste for the fantastic in keeping with the subject of the painting.

Salvator Rosa, 1615–1673
The Ghost of Samuel Appearing to Saul and the Witch of Endor, ca. 1668
H: 273 cm, L: 193 cm; Oil on canvas
Denon, floor 1, room 13; INV. 584



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Giulio Carpioni, 1613–1678
1. *Satyr Observing a Nymph*, also known as *Jupiter and Antiope*, ca. 1660
H: 70 cm, L: 54 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1983-53

Giulio Carpioni, 1613–1678
2. *The Music Lesson of Pan*, ca. 1660
H: 68 cm, L: 79 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1983-52

Salvator Rosa, 1615–1673
3. *A Rocky Landscape with a Hunter*, 1670
H: 142 cm, L: 192 cm; Oil on canvas
Denon, floor 1, room 13; INV. 586

Salvator Rosa, 1615–1673
4. *Tobias and the Angel*, ca. 1660
H: 26 cm, L: 21 cm; Oil on wood
Denon, floor 1, room 17; INV. 583

Salvator Rosa, 1615–1673
5. *Heroic Battle*, 1652
H: 214 cm, L: 351 cm; Oil on canvas
Denon, floor 1, room 13; INV. 585

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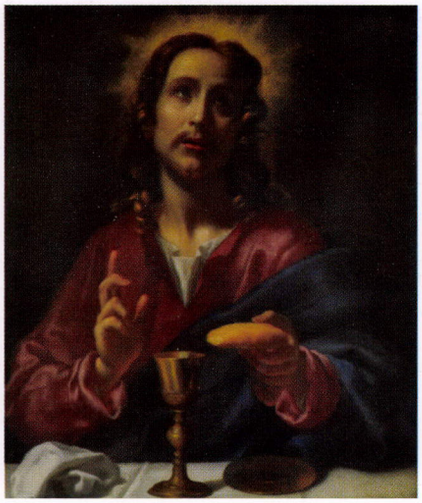

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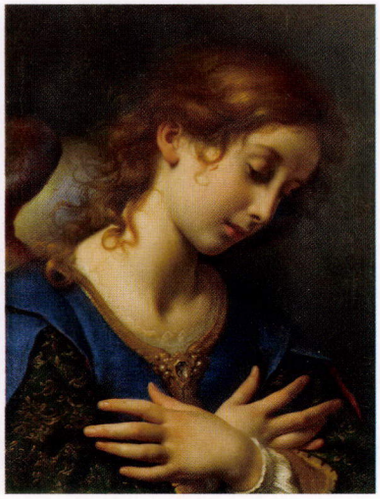

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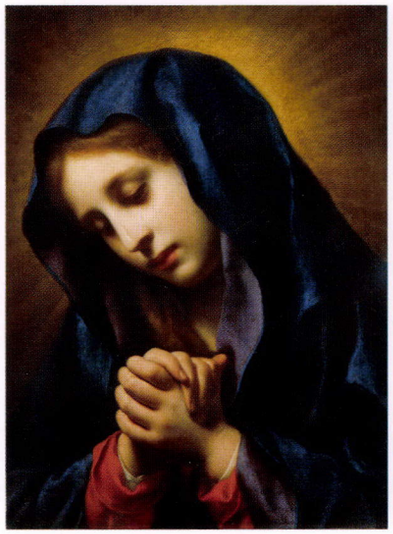

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Paolo Porpora, 1617–1673
1. *Still-Life with Quails, an Owl, and a White Stilt*, ca. 1656
H: 74 cm, L: 100 cm; Oil on canvas
Denon, floor 1, room 18; R.F. 1969-1

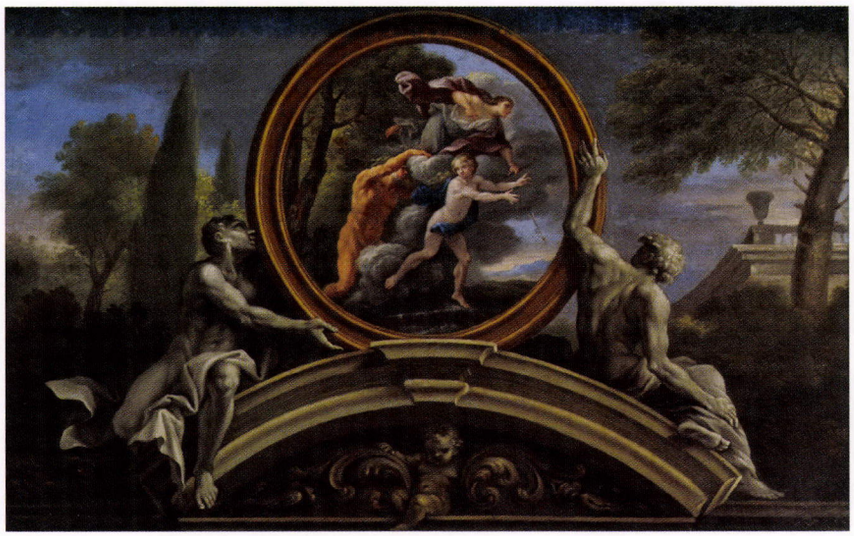
Carlo Dolci, workshop of, 1616–1686
2. *Christ Blessing*, also known as *The Institution of the Eucharist*, ca. 1675
H: 34 cm, L: 26 cm; Oil, copper
Denon, floor 1, room 17; INV. 265

Francesco Di Maria, attributed to, 1623–1690
3. *The Lamentation of the Dead Christ*, ca. 1660
H: 161 cm, L: 228 cm; Oil on canvas
Denon, floor 1, room 16; M.I. 200

Carlo Dolci, 1616–1686
4. *The Angel of the Annunciation*, ca. 1653
H: 53 cm, L: 40 cm; Oil on canvas
Denon, floor 1, room 17; R.F. 3826

Carlo Dolci, 1616–1686
5. *The Virgin of the Annunciation*, ca. 1653
H: 52 cm, L: 40 cm; Oil on canvas
Denon, floor 1, room 17; R.F. 3827

Valerio Castello, 1624–1659
6. *Moses Drawing Water from the Rock*, ca. 1653
H: 197 cm, L: 261 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 863



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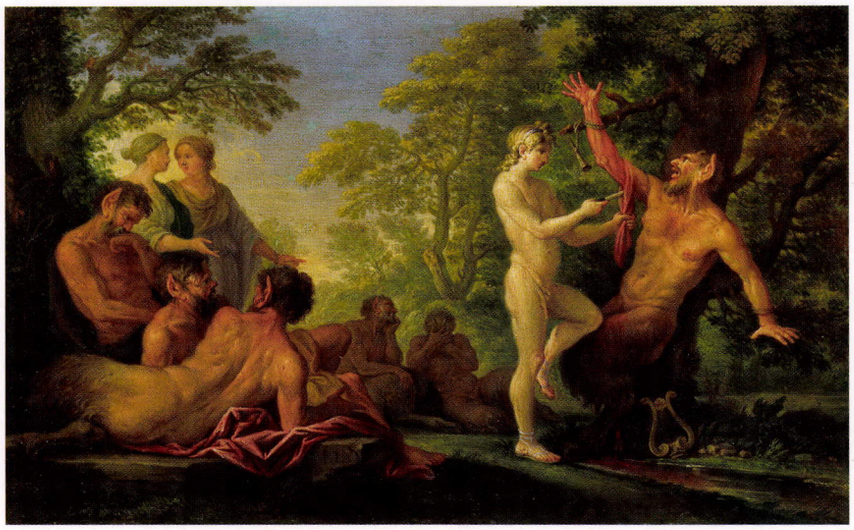
Filippo Lauri, 1623–1694
1. *Alpheus Pursuing Arethusa*, ca. 1671
H: 27 cm, L: 42 cm; Oil on canvas
Denon, floor 1, room 17; R.F. 1983-63

Filippo Lauri, 1623–1694
2. *Apollo Flaying Marsyas*, ca. 1660
H: 17 cm, L: 22 cm; Oil, copper
INV. 337, Denon, floor 1, room 17

Bernardo Cavallino, 1616–1656
3. *Lot and his Daughters*, ca. 1645
H: 106 cm, L: 80 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1983-30

Biagio Manzoni, known ca. 1620–1635
4. *The Martyrdom of St. Sebastian*, ca. 1635
H: 176 cm, L: 123 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1958-13



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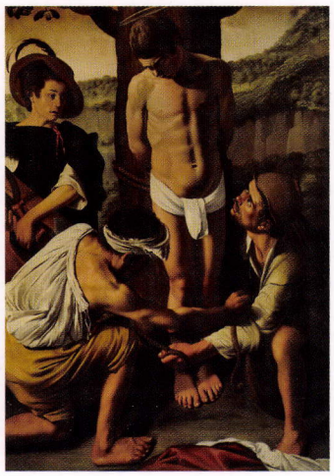

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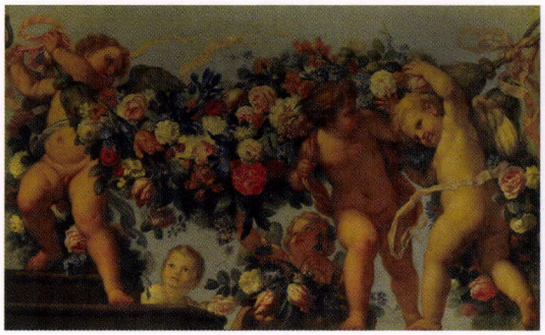
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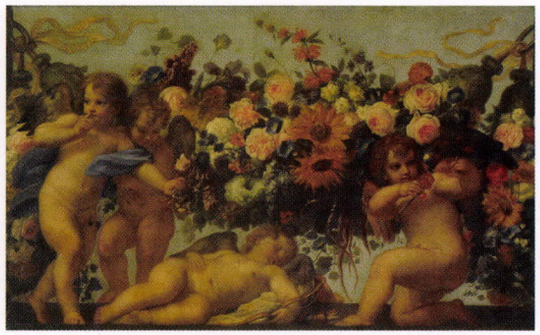
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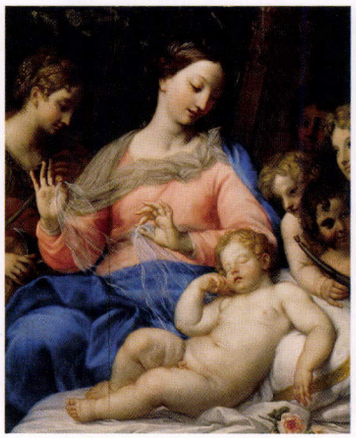
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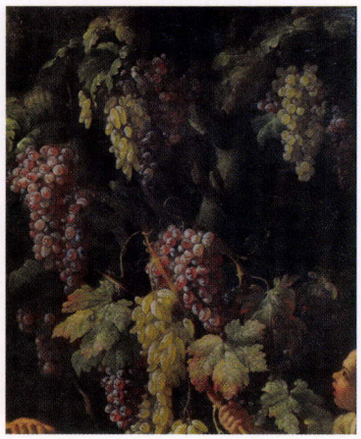
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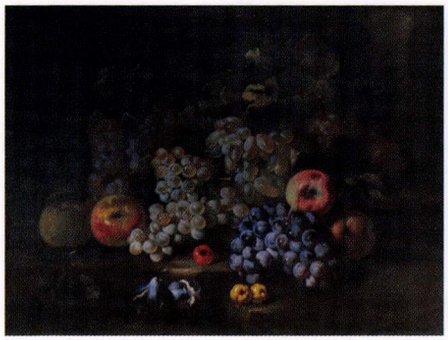
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Carlo Maratta, 1625–1713
1. *Cupids and Garlands of Flowers*, ca. 1694
H: 106 cm. L: 173 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 2114

Carlo Maratta, 1625–1713
2. *Cupids and Garlands of Flowers with a Parrot*, ca. 1694
H: 106 cm, L: 173 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 2115

Carlo Maratta, 1625–1713
3. *Portrait of Mary Magdalene Rospigliosi (1645–1695)*, ca. 1664
H: 94 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 20; INV. 376

Carlo Maratta, 1625–1713
4. *Sleeping Infant Jesus with Musician Angels*, 1697
H: 120 cm, L: 98 cm; Oil on wood
Denon, floor 1, room 20; INV. 373

Giovanni Battista Ruoppolo, 1629–1697
5. *Bunches of Grapes Around a Tree Trunk*, ca. 1650
H: 104 cm, L: 87 cm; Oil on canvas
Denon, floor 1, room 18; INV. 595 ter

Giovanni Battista Ruoppolo, 1629–1697
6. *Still-Life with Grapes and Figs*, ca. 1650
H: 49 cm, L: 65 cm; Oil on canvas
Denon, floor 1, room 18; M.I. 864

Giovanni Battista Ruoppolo, 1629–1697
7. *Still-Life with Grapes and Apples*, ca. 1650
H: 49 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 18; M.I. 865

Giuseppe Recco, 1634–1695
8. *Still-Life with Oysters and Quinces*, ca. 1660
H: 32 cm, L: 31 cm; Oil on canvas
Denon, floor 1, room 18; R.F. 1977-11

Giuseppe Recco, 1634–1695
9. *Still-Life with Fish*, ca. 1660
H: 92 cm, L: 116 cm; Oil on canvas
Denon, floor 1, room 18; M.N.R. 275

Luca Giordano

ST. ANTHONY OF PADUA WITH THE CHILD JESUS

Luca Giordano was one of the most important proponents of Baroque painting in Naples. His early work is heavily influenced by his teacher, the Spanish painter Jusepe de Ribera (1591–1652), whose dark manner he initially adopted. Giordano also made a careful study of the paintings completed by Caravaggio during his stay in Naples in 1506–1507. Giordano's pictures create a gentler impression than those of his predecessor, however, and despite their chiaroscuro are less dramatic. Although his depiction of St. Anthony of Padua is at first glance reminiscent of the work of Ribera or Bernardo Strozzi, any similarity is confined to such superficial aspects as the brownish palette and half-figure composition. Giordano's main intention was to express emotion, in particular in the fervent bond and kindred feeling between the saint and the Infant Jesus. He achieves this tellingly through the natural and uninhibited manner of the child, even though the viewer only sees Jesus obliquely from behind. Anthony of Padua (1195–1231), a Franciscan monk, was one of the most widely venerated saints during the 17th century. The size of this work indicates that it may have been a private devotional picture.

Luca Giordano, 1634–1705
St. Anthony of Padua with the Child Jesus, ca. 1655
H: 99 cm, L: 76 cm; Oil on canvas
Denon, floor 1, room 13; INV. 685

Luca Giordano, 1634–1705
Christ Appears to Mary Magdalene after the Resurrection, ca. 1686
H: 78 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 16; R.F. 1983-61

Luca Giordano

THE MARRIAGE OF THE VIRGIN

Luca Giordano, 1634–1705
The Marriage of the Virgin, ca. 1688
H: 115 cm, L: 135 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 868

Luca Giordano, 1634–1705
Adoration of the Shepherds, ca. 1688
H: 115 cm, L: 136 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 869

It is believed that this painting belonged to a cycle of 17 scenes from the life of the Virgin listed in an 18th-century inventory of works adorning the private chamber of the Spanish queen in the royal palace in Madrid. It is thought that *The Marriage of the Virgin* was painted shortly before Giordano's departure in 1690 for Madrid, where he worked for King Charles II for a total of 13 years. For a Baroque painting, the composition is remarkably symmetrical. The focus is on the group comprising Mary, Joseph, and the high priest, who stand at the center of the picture in front of the light-filled arch. The Virgin, as the main figure, is emphasized through her radiant blue cloak, the spotlight-like lighting, and the cloud of angels. All those around her have directed their attention toward her. Joseph, whose facial features are remarkably reminiscent of Christ's, strides toward her from the left, holding the flowering rod as a sign that he is the chosen one. The kneeling figure in the foreground brings the Virgin a vase, perhaps as a symbol of her forthcoming motherhood. In its classical balance, this painting resembles the work of the French Baroque painter Nicolas Poussin, in particular his *Marriage* from the Seven Sacraments cycle.

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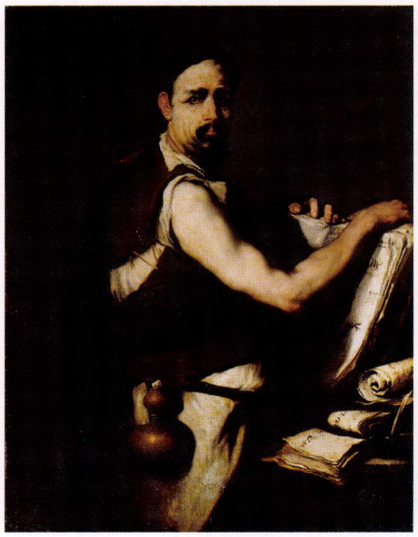

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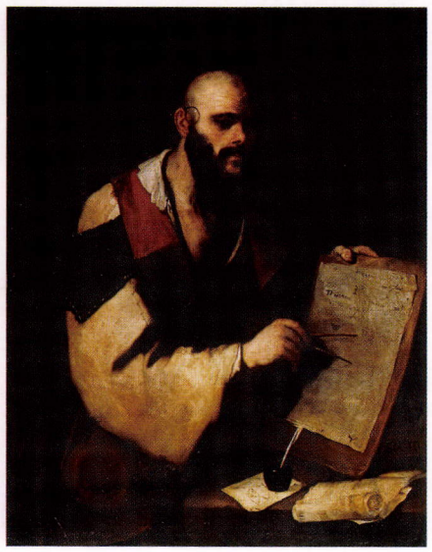

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Luca Giordano, 1634–1705
1. *Mars and Venus in the Forge of Vulcan*, ca. 1670
H: 63 cm, L: 77 cm; Oil on canvas
Denon, floor 1, room 16; INV. 306

Luca Giordano, 1634–1705
2. *The Death of Seneca*, ca. 1684
H: 155 cm, L: 188 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 871

Luca Giordano, 1634–1705
3. *Philosopher with a Flask on His Belt*, ca. 1660
H: 130 cm. L: 102 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 896

Luca Giordano, 1634–1705
4. *Philosopher with Eyeglasses*, ca. 1660
H: 128 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 895

Luca Giordano, 1634–1705
5. *Philosopher Holding a Book and a Roll of Paper*, ca. 1660
H: 128 cm, L: 103 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 897

Luca Giordano, 1634–1705
6. *Philosopher Drawing Geometrical Figures with a Pair of Compasses*, ca. 1660
H: 128 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 13; M.I. 894

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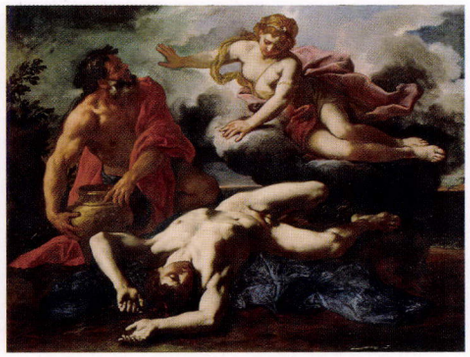
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Giovanni Battista Gaulli Baciccio, 1639–1709
1. *A Blessed Abbess Receiving Communion from the Hands of Christ*, ca. 1690
H: 75 cm, L: 43 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-34

Giovanni Battista Gaulli Baciccio, 1639–1709
2. *St. John the Baptist Preaching*, before 1695
H: 182 cm, L: 172 cm; Oil on canvas
Denon, floor 1, room 13; INV. 20298

Pasqualino Rossi, 1641–1722
3. *Immaculate Conception*, ca. 1720
H: 51 cm, L: 29 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1997-18

Pasqualino Rossi, 1641–1722
4. *The Schoolmistress*, ca. 1700
H: 27 cm, L: 35 cm; Oil on canvas
Denon, floor 1, room 19; INV. 260

Daniel Seiter, 1647–1705
5. *Diana with Orion's Corpse*, ca. 1685
H: 116 cm, L: 152 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-30

Gregorio de Ferrari, 1647–1726
6. *Juno and Argus*, ca. 1685
H: 140 cm, L: 138 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 1981-9

Felice Boselli, 1650–1752
7. *Woman Selling Poultry and Fish*, ca. 1690
H: 175 cm, L: 229 cm; Oil on canvas
Denon, floor 1, room 18; M.N.R. 608

Andrea Belvedere, 1652–1732
8. *Vase with Flowers and Fruit in a Landscape*, ca. 1680
H: 122 cm, L: 152 cm; Oil on canvas
Denon, floor 1, room 18; INV. 20.383

Giuseppe Passeri, 1654–1714
9. *Armidia and the Companions of Rinaldo*, ca. 1685
H: 95 cm, L: 108 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-23

Sebastiano Ricci

ALLEGORY OF FRANCE AS MINERVA TRAMPLING IGNORANCE AND CROWNING VIRTUE

With its numerous figures, this work at first creates an extremely confusing impression. Initially only the main figure, Minerva, the classical goddess of wisdom, household crafts, the arts, and tactical warfare, is clearly identifiable. Minerva is emphasized not only through her size and position at the apex of the central pyramid of figures but also through the gestures and glances of the putti buzzing all around. The objects scattered in the foreground, symbolizing the various arts and sciences, are her attributes. She wears the golden mask of Apollo over her heart, a traditional emblem of the French monarchy dating back to the Sun King, Louis XIV. This provides a clue to the identity of the woman on her left, whom she crowns with a victory wreath. The bare-breasted young woman turns to face her devotedly. As the attributes held by the putti indicate, this second female figure, holding a spear that gives her a distinctly military air, is a personification of France. The dark figure at Minerva's feet is Ignorance defeated, identifiable from his donkey ears. This complex work was painted by Sebastiano Ricci in 1718 as a reception piece for the Académie Royale in Paris, which at that time had only recently decided to admit foreign artists.

Sebastiano Ricci, 1659–1734
Allegory of France as Minerva Trampling Ignorance and Crowning Virtue, 1717–1718
H: 113 cm, L: 84 cm; Oil on canvas
Denon, floor 1, room 24; INV. 562

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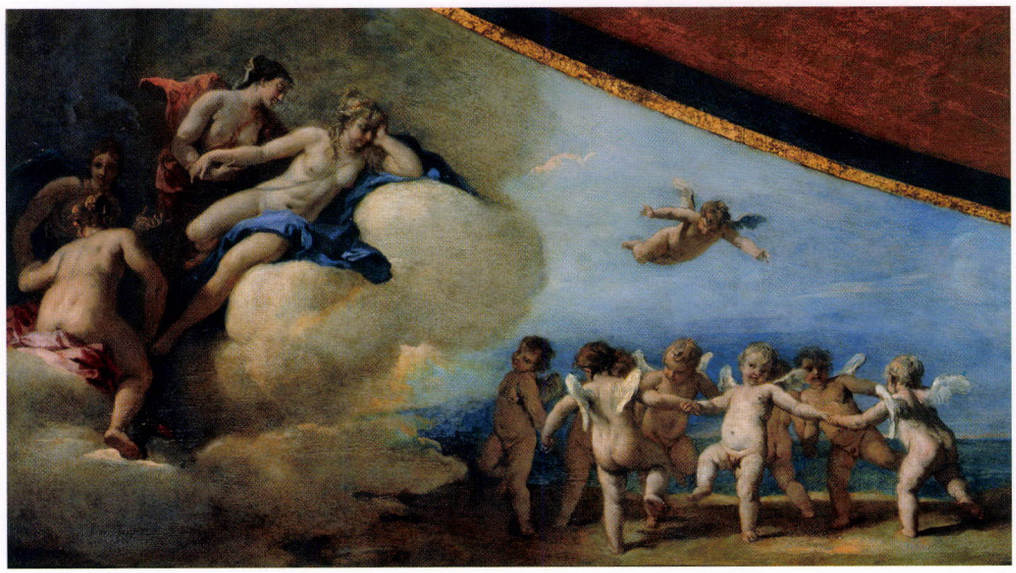

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Sebastiano Ricci, 1659–1734
1. *Nymphs and Satyrs*, ca. 1712
H: 64 cm, L: 76 cm; Oil on canvas
Denon, floor 1, room 24; R.F. 1989-28

Sebastiano Ricci, 1659–1734
2. *The Satyr and the Farmer*, ca. 1720
H: 37 cm, L: 50 cm; Oil on canvas
Denon, floor 1, room 24; INV. 65

Sebastiano Ricci, 1659–1734
3. *St. Anthony of Padua Healing a Young Man Whose Foot was Amputated to Punish Him for Hitting His Mother*, ca. 1690
H: 98 cm, L: 124 cm; Oil on canvas
Denon, floor 1, room 24; R.F. 1986-73

Sebastiano Ricci, 1659–1734
4. *The Temptation of St. Anthony*, ca. 1690
H: 48 cm, L: 38 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 279

Sebastiano Ricci, 1659–1734
5. *Venus Surrounded by Nymphs Observing Dancing Cupids*, ca. 1716
H: 49 cm, L: 86 cm; Oil on wood
Denon, floor 1, room 24; M.I. 866

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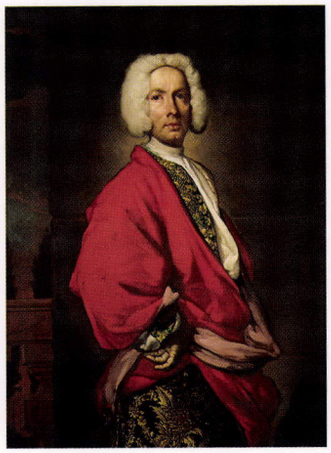
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Giovanni Antonio Burrini, 1656–1727
1. *Abraham Preparing to Sacrifice Isaac*, ca. 1685
Ø 28 cm, Oil on canvas
Denon, floor 1, room 15; R.F. 1983-51

Giovanni Antonio Burrini, 1656–1727
2. *Joseph Interpreting the Dreams*, ca. 1680
H: 119 cm, L: 190 cm; Oil on canvas
Denon, floor 1, room 16; INV. 687

Giuseppe Passeri, attributed to, 1654–1714
3. *The Mystic Marriage of St. Catherine*, ca. 1700
H: 44 cm, L: 32 cm; Oil on canvas
Denon, floor 1, room 20; INV. 375

Giuseppe Bartolomeo Chiari, ca. 1654–1727
4. *Hagar and the Angel*, ca. 1705
H: 111 cm, L: 86 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-35

Fra Galgario (Vittore Ghislandi), 1655–1747
5. *Portrait of Count Galeatius Suardo Secco (1681–1733)*, ca. 1710
H: 120 cm, L: 90 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1991-4

Francesco Trevisani, 1656–1746
6. *The Sleep of the Infant Jesus*, ca. 1709
H: 148 cm, L: 126 cm; Oil on canvas
Denon, floor 1, room 22; INV. 697

Francesco Trevisani, 1656–1746
7. *The Family of Darius at the Feet of Alexander*, ca. 1737
H: 73 cm, L: 98 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1939-12

Francesco Trevisani, 1656–1746
8. *The Dead Christ Supported by Angels*, ca. 1705
H: 34 cm, L: 28 cm; Oil, copper
Denon, floor 1, room 21; R.F. 1997-21

Francesco Trevisani, 1656–1746
9. *The Infant Jesus Pointing Out the Flowers of the Passion to the Virgin*, ca. 1725
H: 71 cm, L: 56 cm; Oil on canvas
Denon, floor 1, room 21; INV. 698

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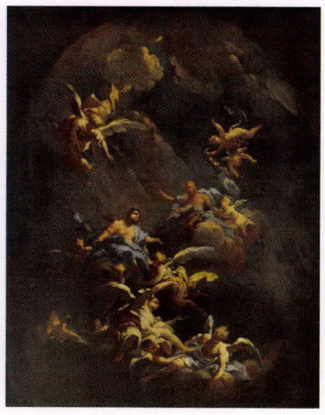

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Francesco Solimena, 1657–1747
1. *St. Joseph's Dream*, ca. 1696
H: 75 cm, L: 65 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1983-68

Francesco Solimena, 1657–1747
2. *Expulsion of Heliodorus from the Temple*, ca. 1725
H: 150 cm, L: 200 cm; Oil on canvas
Denon, floor 1, room 14; INV. 676

Benedetto Luti, 1666–1724
3. *Mary Magdalene in Meditation Before a Crucifix*, ca. 1680
H: 167 cm, L: 126 cm; Oil on canvas
Denon, floor 1, room 20; INV. 362

Michele Rocca, ca. 1666–1750
4. *The Continence of Scipio*, ca. 1720
H: 88 cm, L: 135 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-25

Michele Rocca, ca. 1666–1750
5. *The Continence of Scipio (sketch)*, ca. 1720
H: 24 cm, L: 35 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-26

Domenico Guidobono, 1668–1746
6. *Susanna and the Elders*, ca. 1725
H: 96 cm, L: 127 cm; Oil on canvas
Denon, floor 1, room 13; R.F. 2331

Matteo Bonecchi, ca. 1672–ca. 1755
7. *The Assumption of the Virgin*, ca. 1700
H: 67 cm, L: 53 cm; Oil on canvas
Denon, floor 1, room 21; INV. 20021

Donato Creti, 1671–1749
8. *The Glorification of St. Anthony of Padua*, ca. 1700
H: 82 cm, L: 103 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-55

Donato Creti, 1671–1749
9. *The Glorification of St. Bernardino of Siena*, ca. 1700
H: 76 cm, L: 93 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-56

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Giuseppe Maria Crespi, 1665–1747
1. *Woman with a Flea*, ca. 1725
H: 55 cm, L: 41 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1970-40

Gianantonio Pellegrini, 1675–1741
2. *The Fight Between Germany and France for the Conquest of the Rhine*, ca. 1736
H: 31 cm, L: 54 cm; Oil on canvas
Denon, floor 1, room 24; R.F. 1983-66

Giuseppe Maria Crespi, 1665–1747
3. *The Immaculate Conception with St. Anselm and St. Martin*, ca. 1738
H: 234 cm, L: 130 cm; Oil on canvas
Denon, floor 1, room 18; INV. 259

Gianantonio Pellegrini, 1675–1741
4. *Diana and Endymion*, ca. 1720
H: 303 cm, L: 188 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1964-2

Gianantonio Pellegrini, 1675–1741
5. *Bacchus and Ariadne*, ca. 1720
H: 303 cm, L: 188 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1964-4

Gianantonio Pellegrini, 1675–1741
6. *Modesty Introducing Painting to the Academy*, 1733
H: 99 cm, L: 86 cm; Oil on canvas
Denon, floor 1, room 24; INV. 416

Gianantonio Pellegrini, 1675–1741
7. *Triumphal Entry of Elector Palatine Johann Wilhelm von der Pfalz into Dusseldorf*, 1713–1714
H: 41 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 306

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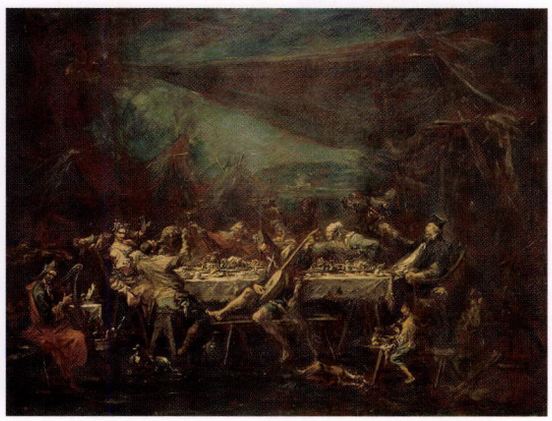

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Alessandro Magnasco, 1667–1743
1. *Landscape with Two People*, ca. 1700
H: 113 cm, L: 203 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1939-1

Alessandro Magnasco, 1667–1743
2. *Two Hermits in a Forest*, ca. 1730
H: 96 cm, L: 72 cm; Oil on canvas
Denon, floor 1, room 19; M.N.R. 300

Alessandro Magnasco, 1667–1743
3. *Painter's Studio*, ca. 1730
H: 43 cm, L: 29 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 3851

Alessandro Magnasco, 1667–1743
4. *The Mule Driver*, also known as *The Landscape with Castle*, ca. 1710
H: 130 cm, L: 107 cm; Oil on canvas
Denon, floor 1, room 19; M.N.R. 372

Alessandro Magnasco, 1667–1743
5. *The Temptation of St. Anthony*, ca. 1710
H: 58 cm, L: 38 cm; Oil on canvas
Denon, floor 1, room 19; M.N.R. 795

Alessandro Magnasco, 1667–1743
6. *Christ Healing the Paralytic*, ca. 1735
H: 35 cm, L: 44 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-64

Alessandro Magnasco, 1667–1743
7. *Bohemian Wedding Banquet*, ca. 1730
H: 86 cm, L: 118 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 2619

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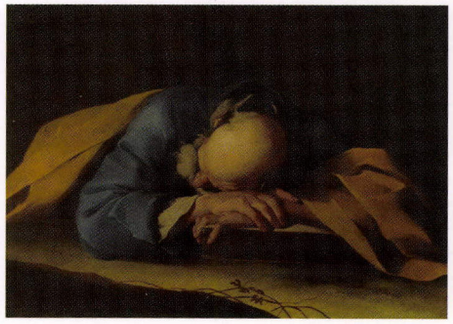

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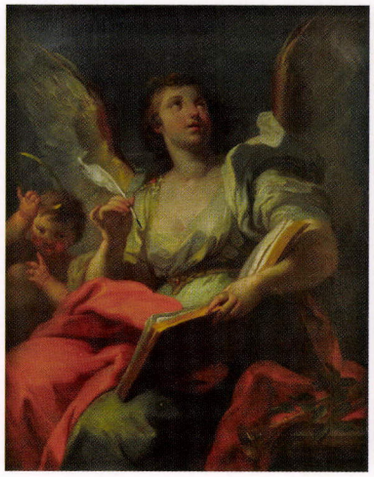

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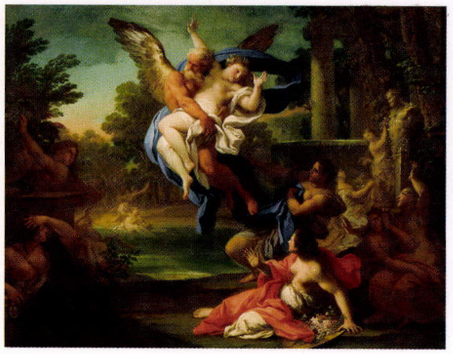

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Giuseppe Bazzani, 1690–1769
1. *The Daughter of Jephthah*, ca. 1750
H: 180 cm, L: 235 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1991-3

Giuseppe Bazzani, 1690–1769
2. *The Ascent to Calvary*, ca. 1750
H: 91 cm, L: 142 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-48

Giuseppe Antonio Petrini, 1677–ca. 1755
3. *The Sleeping St. Peter (?)*, ca. 1740
H: 85 cm, L: 115 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1991-2

Giuseppe Gambarini, 1680–1725
4. *A Girl Giving Eggs to Religious Alms Collectors*, ca. 1715
H: 37 cm, L: 56 cm; Oil, copper
Denon, floor 1, room 19; RF 1982

Sebastiano Conca, 1680–1764
5. *Allegory of Fame*, ca. 1730
H: 37 cm, L: 29 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1983-54

Marco Benefial, 1684–1764
6. *The Virgin and Child with St. Vitus and St. Francis*, ca. 1740
H: 47 cm, L: 33 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-31

Giambattista Piazzetta, 1682–1754
7. *The Assumption of the Virgin*, 1735
H: 517 cm, L: 245 cm; Oil on canvas
Denon, floor 1, room 14; INV. 2002-2

Sebastiano Conca, 1680–1764
8. *Boreas Abducts Orithyia*, ca. 1760
H: 77 cm, L: 108 cm; Oil on canvas
Denon, floor 1, room 21; INV. 303

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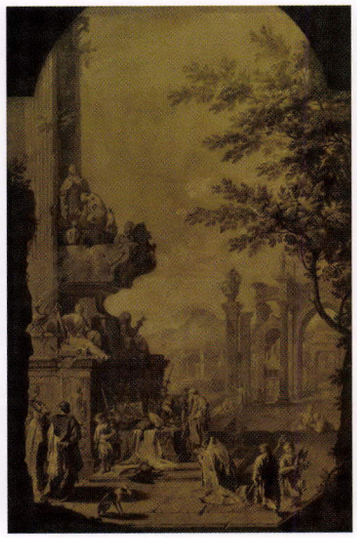

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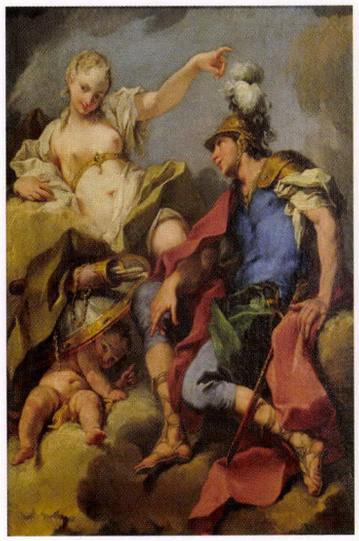

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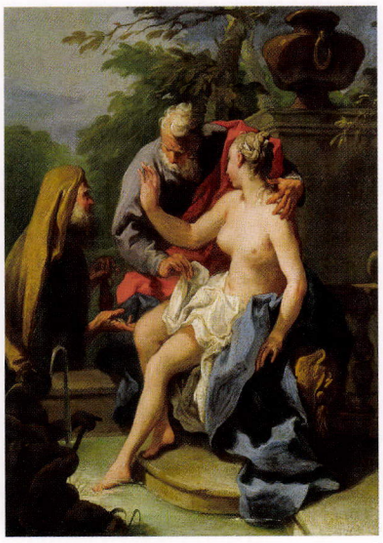

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Giambattista Pittoni, 1687–1767
1. *Bacchus and Ariadne*, ca. 1720
H: 51 cm, L: 46 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 789

Giambattista Pittoni, 1687–1767
2. *Allegorical Tomb of Archbishop John Tillotson*, ca. 1730
H: 80 cm, L: 53 cm; Grisaille (gray tones), oil, canvas
Denon, floor 1, room 24; R.F. 1971-11

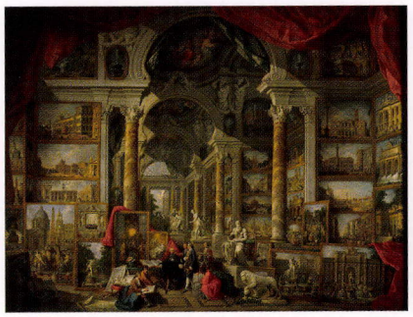
Giambattista Pittoni, 1687–1767
3. *Christ Giving the Keys of Heaven to St. Peter*, ca. 1730
H: 82 cm, L: 42 cm; Oil on canvas
Denon, floor 1, room 24; INV. 563

Giambattista Pittoni, 1687–1767
4. *Mars and Venus*, ca. 1720
H: 62 cm, L: 46 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 668

Giambattista Pittoni, 1687–1767
5. *Susannah and the Elders*, ca. 1723
H: 46 cm, L: 37 cm; Oil on canvas
Denon, floor 1, room 24; R.F. 1983-67

Giambattista Pittoni, 1687–1767
6. *Polyxena at the Tomb of Achilles*, ca. 1733
H: 56 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 24; INV. 564

Giambattista Pittoni, 1687–1767
7. *The Continence of Scipio*, ca. 1733
H: 56 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 24; INV. 565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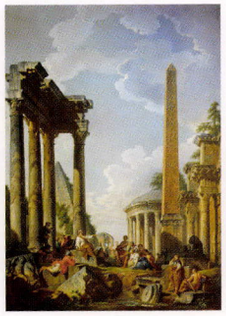
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Giovanni Paolo Pannini, 1691–1765
1. *Gallery Views of Modern Rome*, 1759
H: 231 cm, L: 303 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1944-22

Giovanni Paolo Pannini, 1691–1765
2. *Architectural Whim with Preacher in Roman Ruins*, ca. 1745
H: 134 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1983-65

Giovanni Paolo Pannini, 1691–1765
3. *Ancient Ruins with the Pyramid of Caius Cestius*, ca. 1740
H: 50 cm, L: 65 cm; Oil on canvas
Denon, floor 1, room 22; M.I. 873

Giovanni Paolo Pannini, 1691–1765
4. *Concert in the Interior of a Circular Gallery of the Doric Order*, ca. 1718
H: 38 cm, L: 40 cm; Oil on canvas
Denon, floor 1, room 22; INV. 407

Giovanni Paolo Pannini, 1691–1765
5. *Feast Under a Portico of the Ionic Order*, ca. 1718
H: 35 cm, L: 40 cm; Oil on canvas
Denon, floor 1, room 22; INV. 406

Giovanni Paolo Pannini, 1691–1765
6. *Merchants Driven Out of Temple*, ca. 1717
H: 36 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 22; INV. 403

Giovanni Paolo Pannini, 1691–1765
7. *Cardinal Melchior de Polignac Visiting St. Peter's in Rome*, 1730
H: 150 cm, L: 225 cm; Oil on canvas
Denon, floor 1, room 14; INV. 413

Giovanni Paolo Pannini, 1691–1765
8. *Feast Under a Portico of the Ionic Order*, ca. 1720
Ø: 212 cm; Oil on canvas
Denon, floor 1, room 14; INV. 405

Giovanni Paolo Pannini, 1691–1765
9. *Musical Celebration Given by Cardinal de la Rochefoucauld at the Theatre Argentina in Rome in 1747 on the Occasion of the Marriage of the Dauphin, Son of Louis XV*, 1747
H: 205 cm, L: 246 cm; Oil on canvas
Denon, floor 1, room 14; INV. 414

Giovanni Paolo Pannini, 1691–1765
10. *Preparation of Fireworks and the Decoration of the Festival on the Piazza Navona at the Birth of the Dauphin*, 1729
H: 107 cm, L: 248 cm; Oil on canvas
Denon, floor 1, room 14; INV. 415

Giovanni Paolo Pannini, 1691–1765
11. *An Apostle Preaching in the Ruins of Architecture of the Doric Order*, ca. 1720
H: 171 cm, L: 245 cm; Oil on canvas
Denon, floor 1, room 14; INV. 408

Giovanni Paolo Pannini

GALLERY VIEWS OF ANCIENT ROME

Giovanni Paolo Pannini, 1691–1765
Gallery Views of Ancient Rome, 1758
H: 231 cm, L: 303 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1944-21

Giovanni Paolo Pannini, 1691–1765
Architectural Ruins with the Arch of Janus, the Temple of Vesta, and the Equestrian Statue of Marcus Aurelius, 1743
H: 79 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 22; INV. 409

Giovanni Paolo Pannini was famous in the 18th century as a painter of architectural scenes and *vedute* (topographically accurate landscapes), utilizing the skills acquired during his training as a stage designer. Indeed, many of his city views and interiors, with their sophisticated perspective, seem like miniature stage sets for a sumptuous Baroque opera. In the gallery interiors that he painted toward the end of his life, the architecture features doubly. *Gallery Views of Ancient Rome* can almost be seen as a condensed panorama of ancient Rome, or rather what remained of it in the 18th century. On the right of the central arch, the Colosseum can clearly be identified along with the ruins of various temples and baths and an exterior view of the Pantheon. On the left, an interior view of the Pantheon and various triumphal arches can be made out. The foreground is occupied by a colorful heap of paintings, statues, sarcophagi, and prints, including the famous Laocoön statue on the far right. This work was probably commissioned by the religious dignitary who can be seen on the right of the picture. Abbot François-Claude de Montboissier served as French ambassador in Rome and was a friend and patron of the painter.

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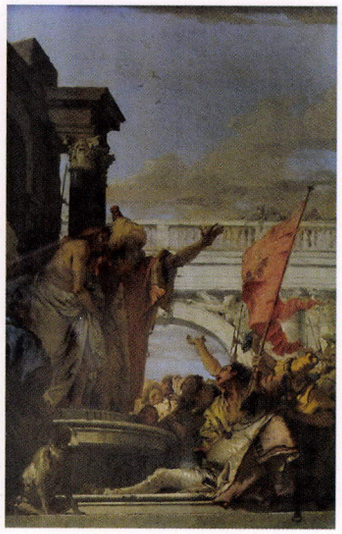

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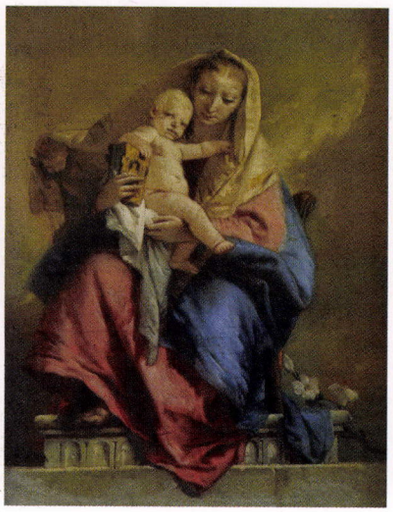

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Giovanni Battista Tiepolo, 1696–1770
1. *The Triumph of David*, ca. 1716
H: 19 cm, L: 36 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1983-69

Giovanni Battista Tiepolo, 1696–1770
2. *Apollo and Daphne*, ca. 1743
H: 96 cm, L: 79 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 2107

Giovanni Battista Tiepolo, 1696–1770
3. *Decorative Design for the Top of a Door*, ca. 1762
H: 67 cm, L: 31 cm; Oil on canvas
Denon, floor 1, room 25; RF 2006-13

Giovanni Battista Tiepolo, 1696–1770
4. *Ecce Homo*, ca. 1757
H: 66 cm, L: 43 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1949-5

Giovanni Battista Tiepolo, 1696–1770
5. *The Education of the Virgin*, ca. 1730
H: 78 cm, L: 62 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1983-70

Giovanni Battista Tiepolo, 1696–1770
6. *The Virgin and Child*, ca. 1734
H: 33 cm, L: 24 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1971-8

Giovanni Battista Tiepolo

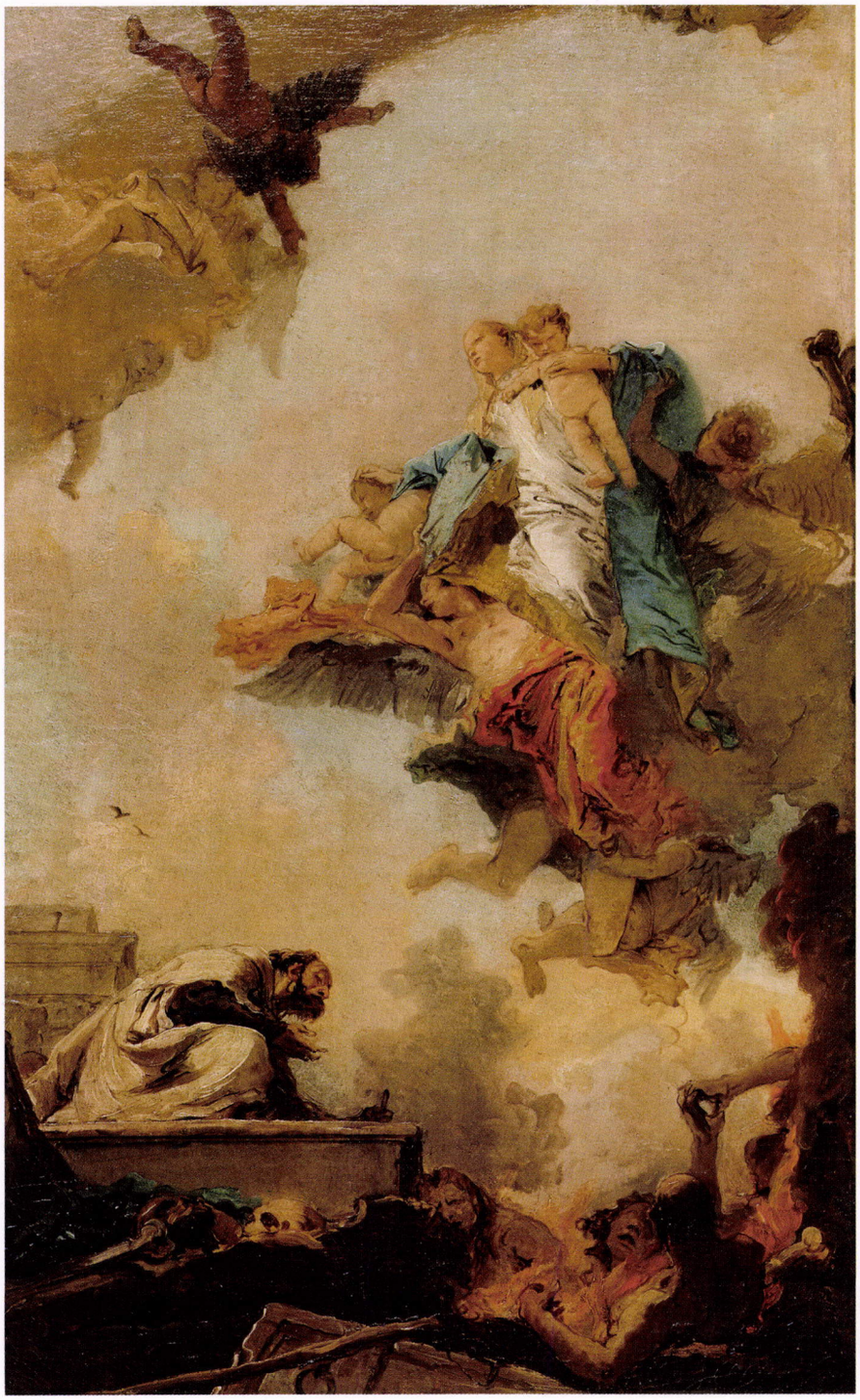
THE LAST SUPPER

This painting may have been part of a cycle of six scenes from the Passion of Christ painted by Giovanni Battista Tiepolo in his final years in Venice before traveling to Würzburg, Germany, with his sons in 1750 to decorate the newly completed archbishop's residence. Tiepolo's version of the subject resembles Leonardo da Vinci's *Last Supper* (1495) in the positioning of the table parallel to the edge of the picture. A simple linen cloth blocks any view of the palatial space behind, and the tall dark columns seem almost oppressive relative to the size of the figures. The gathering seems to have already broken up, creating the impression of the aftermath of a raucous banquet rather than a dignified evening meal. With all the activity around the table, it almost seems as if Tiepolo has sought to divert attention away from Christ's initiation of the sacrament of the Eucharist. While the diagonal posture of the disciples contributes to a feeling of restlessness and lends the scene a somewhat suspicious quality, the fitful, patchy application of paint offers the eye no clear orientation or resting point. The viewer's attention therefore returns to Christ, the only upright figure in the group.

Giovanni Battista Tiepolo, 1696–1770
The Last Supper, ca. 1745
H: 81 cm, L: 90 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 176

Giovanni Battista Tiepolo

THE VIRGIN OF CARMEL APPEARING TO ST. SIMON STOCK



This work, which looks at first glance like a rapidly executed, almost abstract collection of patches of color, is indeed an oil sketch for one of Giovanni Battista Tiepolo's ceiling frescoes. It represents the central scene of the ceiling painted by Tiepolo in the Scuola dei Carmini in Venice between 1739 and 1749. This charitable brotherhood was founded in 1594 and moved into its own building next to the church of Santa Maria del Carmine in 1638. The process of decorating the new premises took more than 100 years. The overall impression of the interior is dominated today by Tiepolo's frescoes. Perhaps the most impressive of Venetian Rococo painters, the artist was himself a member of the Scuola dei Carmini. The entire composition is dominated by the apparition of the Virgin against a wide expanse of sky. St. Simon Stock has sunk humbly to his knees before the Virgin. Simon, a general of the Carmelite order, is being presented with a scapular by the Mother of God. This length of cloth that became part of the order's habit is credited with the power to save the wearer from the fires of hell, which, for the sake of clarification, Tiepolo depicts extremely dramatically along the lower edge of the picture.

Giovanni Battista Tiepolo, 1696–1770
The Virgin of Carmel Appearing to St. Simon Stock, ca. 1746
H: 66 cm, L: 42 cm; Oil on canvas
Denon, floor 1, room 25; RF 1983-44

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Pietro Bianchi, 1694–1740
1. *St. Francis of Paola in Ecstasy*, ca. 1728
H: 99 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-28

Claudio Francesco Beaumont, 1694–1766
2. *Iris Sent to Turnus by Juno*, ca. 1738
H: 77 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1983-49

Olivio Sozzi, 1696–1765
3. *The Triumph of the Eucharist*, ca. 1760
H: 102 cm, L: 61 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1978-2

Francesco De Mura, 1696–1782
4. *Allegory of the Arts*, ca. 1747–1750
H: 144 cm, L: 132 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1972-39

Corrado Giaquinto, 1703–1766
5. *The Rest on the Flight to Egypt*, ca. 1740
H: 98 cm, L: 63 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1983-60

Andrea Casali, 1705–1784
6. *Lucretia Mourning his Disgrace*, ca. 1761
H: 97 cm, L: 72 cm; Oil on canvas
Denon, floor 1, room 20; R.F. 1997-27

Francesco Fontebasso, 1707–1769
7. *The Virgin Appearing to St. Jerome*. ca. 1740
H: 29 cm, L: 22 cm; Oil on canvas
Denon, floor 1, room 24; M.I. 883

Francesco Fontebasso, 1707–1769
8. *St. Francis of Paola*, ca. 1735
H: 50 cm, L: 34 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 945

Giuseppe Zais, 1709–1784
9. *Pastoral Landscape*, ca. 1750
H: 51 cm, L: 72 cm; Oil on canvas
Denon, floor 1, room 23; R.F. 1983-71

Canaletto (Giovanni Antonio Canal)

THE MOLO SEEN FROM THE BACINO DI SAN MARCO

This view from the Bacino di San Marco across to the Molo, the Doge's Palace, the Piazetta, and the Campanile behind the Libreria building is one of Canaletto's most charming views of Venice. The artist captured every detail with the finest of brushstrokes and still succeeded in conveying the spirit of the place. Although Canaletto almost certainly painted the Molo from a drawing rather than from life, the work has the appearance of a snapshot. This is partly due to the detailed foreground with goods boats and gondolas depicted in close-up, which gives the impression that the artist himself must have sat in a gondola to paint the picture. Another element that makes a significant contribution to the creation of mood is the clever lighting scheme. The famous buildings are bathed in a soft light that seems all the milder for the light gray mist descending from the sky, evoking Venice's characteristically hazy atmosphere. Among the boots at berth by the jetty is the doge's large golden barge, the *Bucentaur*. Like the Doge's Palace and the gondolas, the *Bucentaur* is also reflected in the gently moving water.

Canaletto (Giovanni Antonio Canal), 1697–1768
The Molo Seen from the Bacino di San Marco, after 1730
H: 47 cm, L: 81 cm; Oil on canvas
Denon, floor 1, room 23; RF 1949-7

Canaletto (Giovanni Antonio Canal), 1697–1768
Santa Maria della Salute, ca. 1735
H: 119 cm, L: 153 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-33

Canaletto (Giovanni Antonio Canal)

THE RIALTO BRIDGE

The Rialto Bridge is one of Venice's landmarks and probably its best-known structure. The stone bridge that runs across Venice's main artery, the Grand Canal, was built between 1588 and 1591 and remained the canal's one and only pedestrian crossing until 1854. Even prior to the 18th century, the canal was a much-depicted motif, but with the growth of tourism to Italy, due to the Grand Tour, it started to increase in popularity beginning in 1700. Among others, the Venetian painter Giovanni Antonio Canal, known as Canaletto—not to be confused with his nephew Bernardo Bellotto, who shared the same nickname—painted the Rialto Bridge repeatedly. After training as a painter of stage scenery, Canaletto specialized in Venetian scenes and landscapes that he sold predominantly to English travelers, thanks to the help of the English consul Joseph Smith. Canaletto's paintings are not merely architecturally accurate views; they always convey something of the atmosphere of a locale. This painting includes the gondoliers engrossed in their work, the tradesmen, and the strollers on the banks. The reflections of the buildings, boats, and bridge in the water are particularly charming.

Canaletto (Giovanni Antonio Canal), 1697–1768
The Rialto Bridge, ca. 1735
H: 119 cm, L: 154 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-32

Pietro Longhi

THE INTRODUCTION

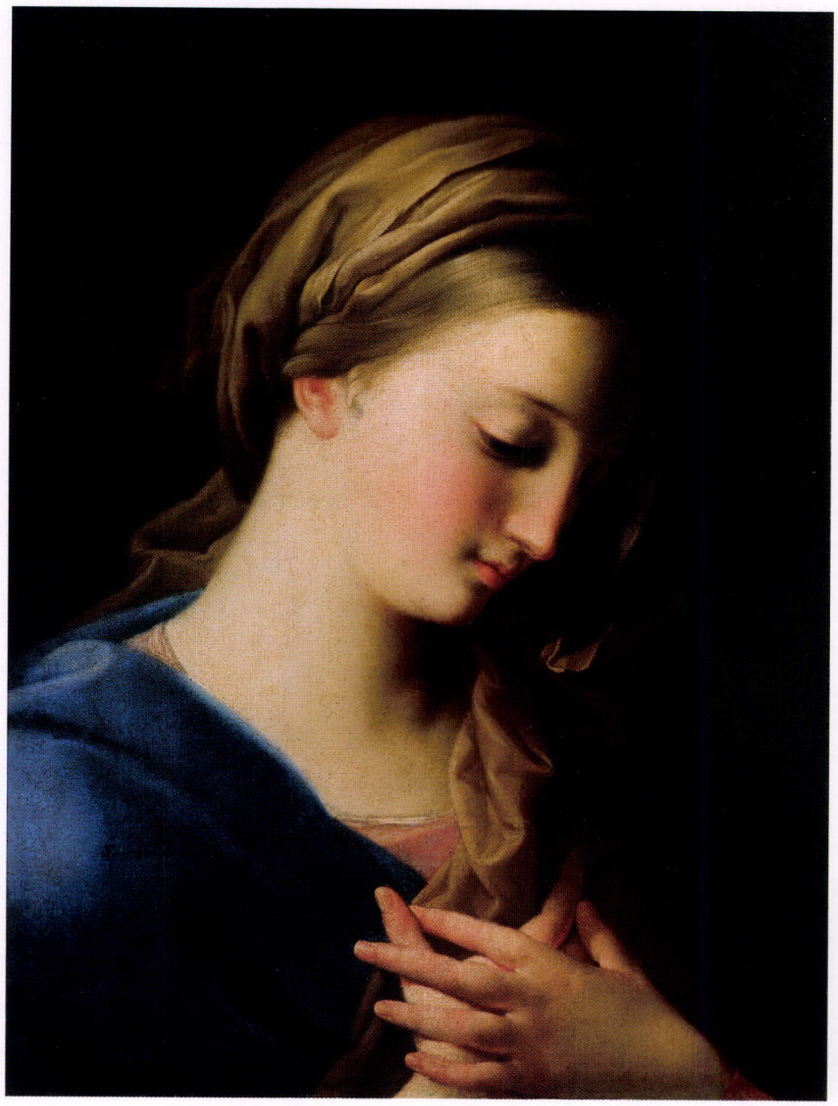
Pietro Longhi was a meticulous chronicler of 18th-century Venetian society. His paintings offer a sensitive observation of the opulent but simultaneously superficial and convention-bound Rococo culture of his day. The high viewpoint from which this work is painted invites the viewer to become a voyeur, observing the ceremony perhaps from a gallery. Longhi's main figures are the two ladies clothed in exquisite lacy gowns who greet their guest graciously. The inquisitive faces of two children can be seen in the background, while the little dog is already wagging its tail excitedly. The two newcomers, an elegant older couple, are seen merely as dark silhouettes from behind. The true opinion of the dominant but young-looking lady of the house, who touches her closed fan to her chin in an appraising gesture, will never be known. The sumptuous interior in which this curious scene unfolds also plays an important role in the painting. The guests are received in front of a large damask wall covering with a pomegranate pattern. On the left we see the edge of a fireplace crowned with putti and adorned with East Asian vases.

Pietro Longhi, 1702–1785
The Introduction, ca. 1740
H: 66 cm, L: 55 cm; Oil on canvas
Denon, floor 1, room 24; M.N.R. 562

Pietro Longhi, 1702–1785
Portrait of Matilda Da Ponte Querini, 1772
H: 84 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 24; D.L. 1970-13

Pompeo Batoni

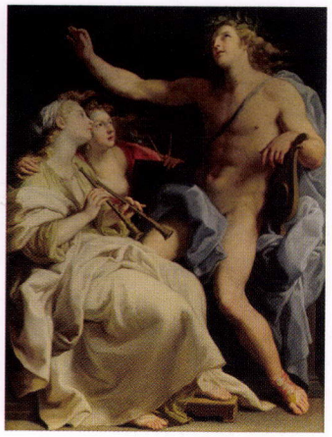
THE VIRGIN OF THE ANNUNCIATION



In this small devotional painting, the young Virgin appears both girlishly tender and classically beautiful. Her hands held humbly against her breast and her soft, downcast eyes indicate her readiness to conceive the Son of God. In this work Pompeo Batoni, an artist who was held in great esteem in his day and was even ennobled by Emperor Joseph II, combines the tradition of the Annunciation with that of the portrait. The Virgin is presented close-up in three-quarter profile, illuminated from the front against a dark background. Coming from the top left of the picture, the light gives her face definition and draws attention to her clasped hands. The Virgin's mild and humble attitude of prayer also serves as a model, urging the viewer to follow her example. Her deep blue cloak and reddish dress is mirrored in the soft red of her cheeks and bluish reflections on her eyelids. Her veil-like headscarf plays gracefully around her head and shoulder. This work might be a replica of a very similar work, now in Turin (in the Galleria Sabauda), with a pendant representing *The Angel of the Annunciation*. With his Raphael-inspired idealized figures, Batoni was an important forerunner of the new Classical style.

Pompeo Batoni, 1708–1787
The Virgin of the Annunciation, ca. 1741
H: 49 cm, L: 39 cm; Oil on canvas
Denon, floor 1, room 22; INV. 99

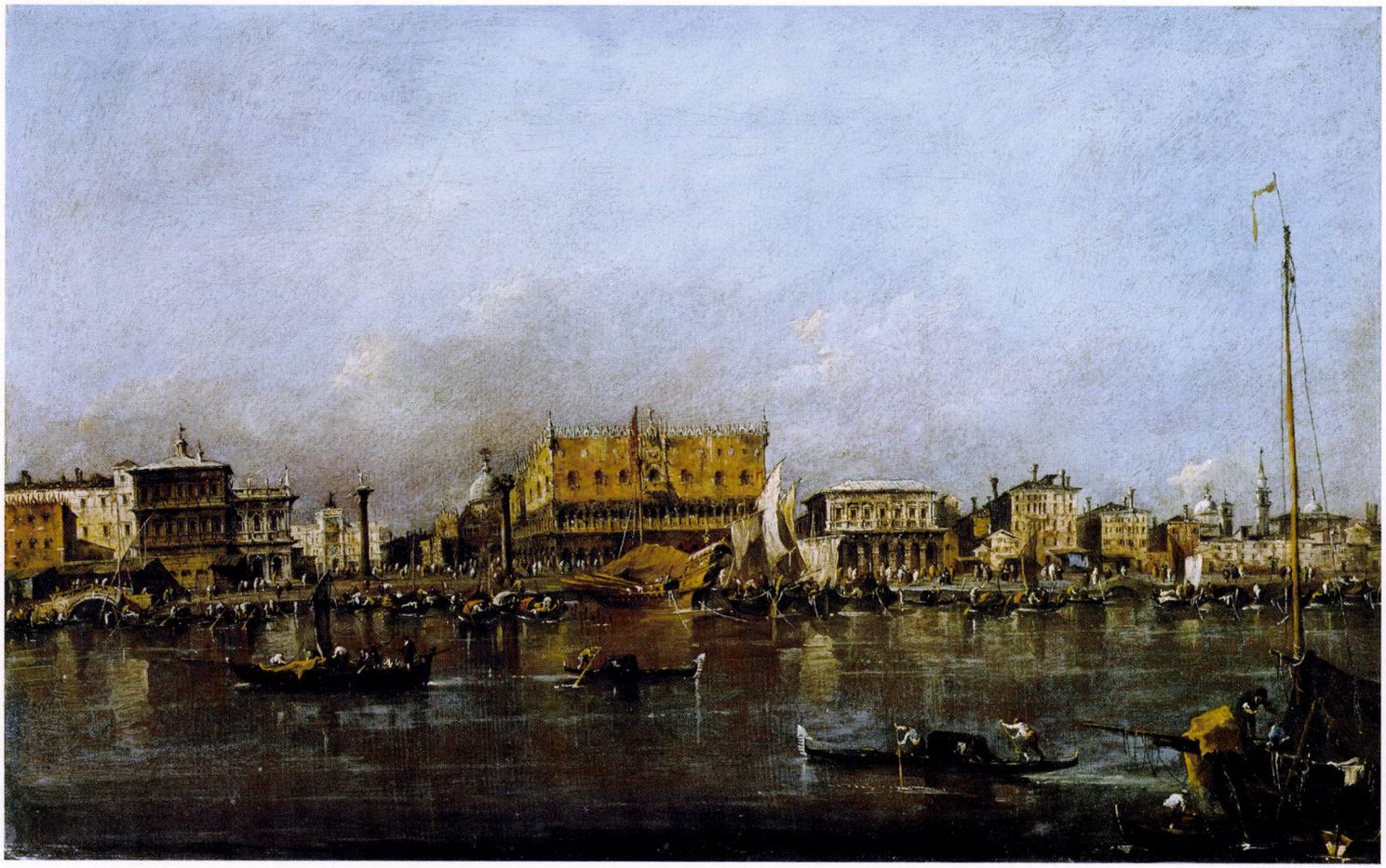
Pompeo Batoni, 1708–1787
Charles Joseph Crowle 1738–1811, ca. 1761
H: 248 cm, L: 172 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1981-37



Pompeo Batoni, 1708–1787
Apollo, Music, and Metric, ca. 1741
H: 121 cm, L: 90 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1983-47

Francesco Guardi

THE DOGE'S PALACE, SEEN FROM THE BACINO DI SAN MARCO

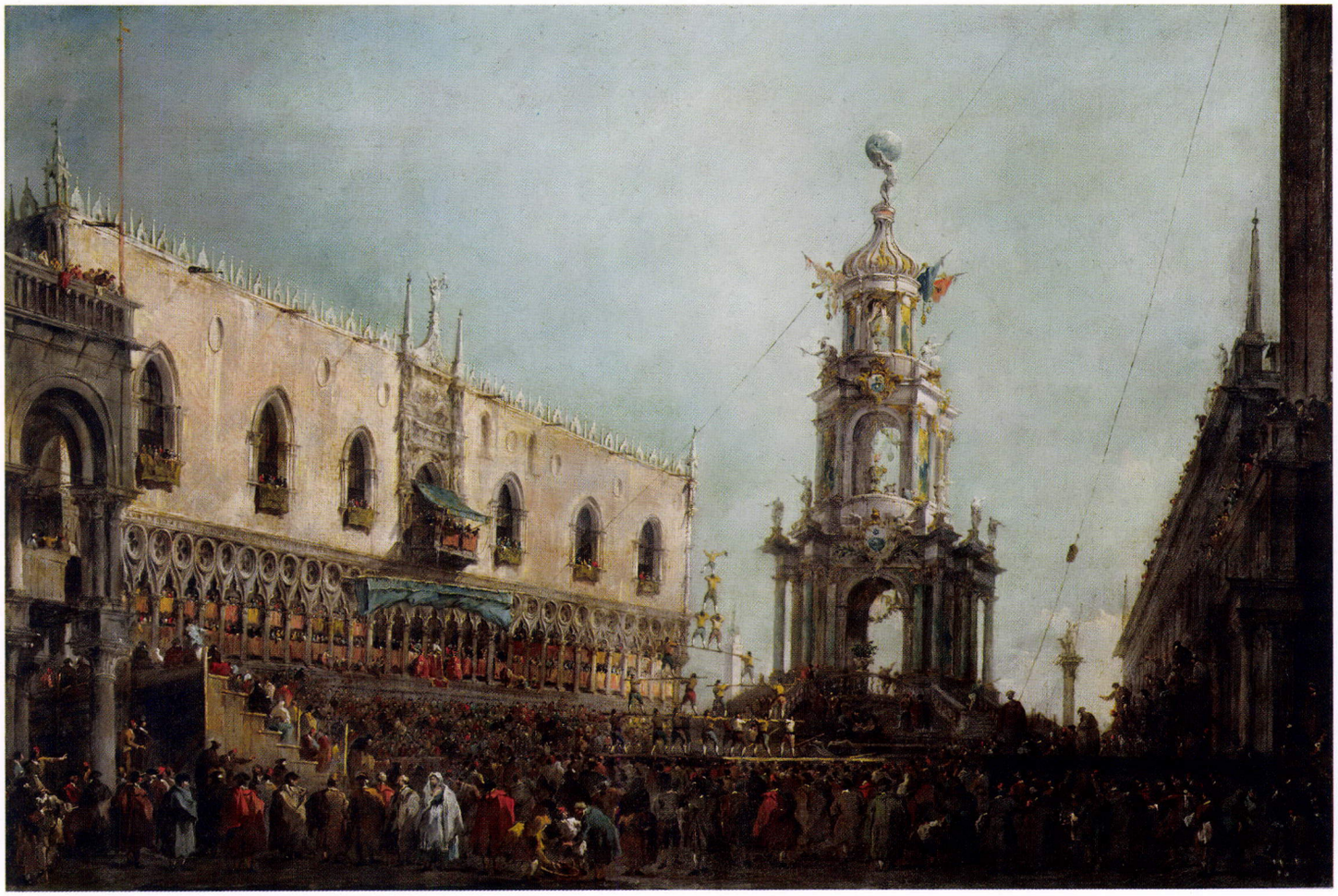


The subject of this painting remains one of the best-known views of Venice. At the center of the picture stands the yellow Doge's Palace. St. Mark's Square extends to the left of the palace with the column supporting the winged lion of St. Mark, a symbol both of the city's patron saint and of Venice as a whole, and the column of St. Theodore, the city's first patron. In the background, the clock tower and dome of St. Mark's can be made out. The real subject, however, is the colorful plying up and down of gondolas and sailing ships in the Bacino di San Marco. Francesco Guardi has rendered the silver points of the gondolas and the white shirts of the gondoliers as bright dots of color, which are charmingly mirrored by the small waves and tips of foam caused by the movement of the oars and motion of the boats. This atmospheric view of Venice is one of a twelve-part cycle of paintings by Guardi depicting the festivities held to mark the election of the new doge Alvise IV Mocenigo (reigned 1763–1778). However, the cycle was not painted until 1775–1780 and so Guardi based the paintings on a series of engravings made by Giambattista Brustolon in 1766 and after drawings by Guardi's famous contemporary Canaletto.

Francesco Guardi, 1712–1793
The Doge's Palace, Seen from the Bacino di San Marco, ca. 1780
H: 42 cm, L: 68 cm; Oil on canvas
Denon, floor 1, room 23; R.F. 1949-6

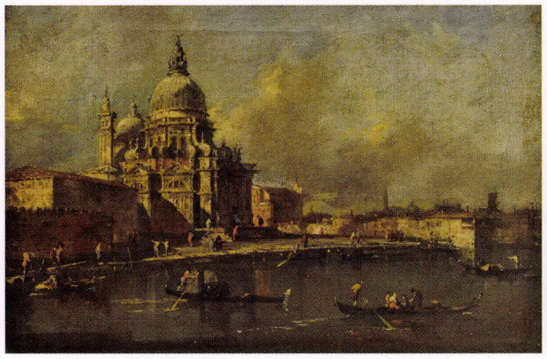
Francesco Guardi

THE DOGE OF VENICE ATTENDING THE SHROVE THURSDAY FESTIVITIES IN THE PIAZZETTA



The Carnival has been celebrated in Venice since the early Middle Ages, and the festivities held on Tuesday in the Piazzetta in front of the cathedral mark its intoxicating culmination. Over the centuries a simple public festival developed into a magnificent state ceremony in which the reigning doge participated from his neighboring palace. The festivities reached their zenith in the 18th century during the lifetime of the painter Francesco Guardi. This painting conveys a lively impression of the proceedings. The square is filled to the very edges with spectators sitting on grandstands or watching from the balcony of St. Mark's. On the Piazzetta stands a temple specially erected for the occasion and richly decorated with statues and coats of arms. On the stage to the left, acrobats wearing yellow costumes, mostly young Venetians, are building a human pyramid. The two long ropes hanging from the top of the Campanile announce the traditional climax of the festivities. The "Flight of the Turk" or "Flight of the Angel" involved an acrobat climbing up the right-hand rope (secured to a boat in the Bacino di San Marco) to the top of the bell tower before making his way precariously down the other rope to the grandstand in front of the Doge's Palace.

Francesco Guardi, 1712–1793
The Doge of Venice Attending the Shrove Thursday Festivities in the Piazzetta, ca. 1775
H: 67 cm, L: 100 cm; Oil on canvas
Denon, floor 1, room 23; INV. 321



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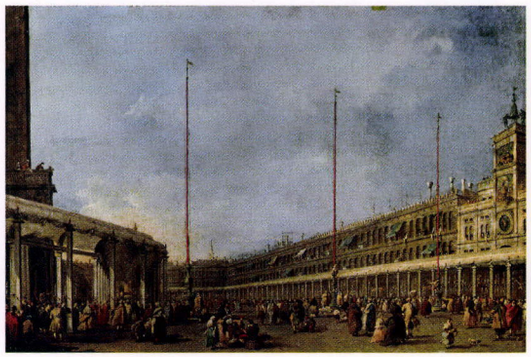

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Francesco Guardi, 1712–1793
1. *View of Salute in Venice*, ca. 1780
H: 30 cm, L: 41 cm; Oil on canvas
Denon, floor 1, room 23; M.I. 872

Francesco Guardi, 1712–1793
2. *The Rialto Bridge*, ca. 1760
H: 20 cm, L: 29 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-44

Francesco Guardi, 1712–1793
3. *San Giorgio Maggiore*, ca. 1760
H: 20 cm; L: 29 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-45

Francesco Guardi, 1712–1793
4. *The Doge of Venice Giving Audience in the Sala del Collegio in the Doge's Palace*, ca. 1775
H: 67 cm, L: 101 cm; Oil on canvas
INV. 325, Denon, floor 1, room 23

Francesco Guardi, 1712–1793
5. *The Doge of Venice Follows the Corpus Domini Procession in the Piazza San Marco*, ca. 1775
H: 67 cm, L: 98 cm; Oil on canvas
Denon, floor 1, room 23; INV. 322

Francesco Guardi, 1712–1793
6. *The Coronation of the Doge of Scala dei Gigante of the Doge's Palace in Venice*, ca. 1775
H: 67 cm, L: 101 cm; Oil on canvas
Denon, floor 1, room 23; INV. 323

Francesco Guardi, 1712–1793
7. *The Doge of Venice Thanks the Maggior Consiglio*, ca. 1775
H: 67 m, L: 98 cm; Oil on canvas
Denon, floor 1, room 23; INV. 20800

Francesco Guardi, 1712–1793
8. *The Doge of Venice Giving a Banquet for the Ambassadors*, ca. 1775
H: 67 cm, L: 100 m; Oil on canvas
Denon, floor 1, room 23; INV. 20801

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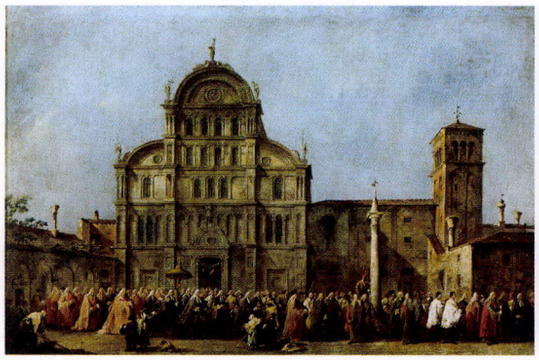

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Francesco Guardi, 1712–1793
1. *The Doge of Venice on the Bucintoro, at San Nicolò di Lido on Ascension Day*, ca. 1775
H: 67 cm, L: 101 cm; Oil on canvas
Denon, floor 1, room 23; INV. 319

Francesco Guardi, 1712–1793
2. *The Doge of Venice at Santa Maria della Salute Commemorating the End of the Plague of November 21, 1630*, ca. 1775
H: 67 cm, L: 101 cm; Oil on canvas
Denon, floor 1, room 23; INV. 320

Francesco Guardi, 1712–1793
3. *The Procession of the Doge of Venice to San Zaccaria*, ca. 1775
H: 0.68 m; L: 1.01 m, Oil on canvas
Denon, floor 1, room 23; INV. 324

Francesco Guardi, 1712–1793
4. *The Bucintoro Departing for the Porta di Lido on Ascension Day*, ca. 1775
H: 66 cm, L: 101 cm; Oil on canvas
Denon, floor 1, room 23; INV. 20009

Francesco Guardi, 1712–1793
5. *View of the Giudecca with the Zattere*, ca. 1780
H: 34 cm, L: 53 cm; Oil on canvas
Denon, floor 1, room 23; R.F. 1983-62

Francesco Guardi, 1712–1793
6. *Campo of the Church of Santi Giovanni e Paolo, with the Scuola di San Marco in Venice*, ca. 1760
H: 74 cm, L: 122 cm; Oil on canvas
Denon, floor 1, room 23; R.F. 2252

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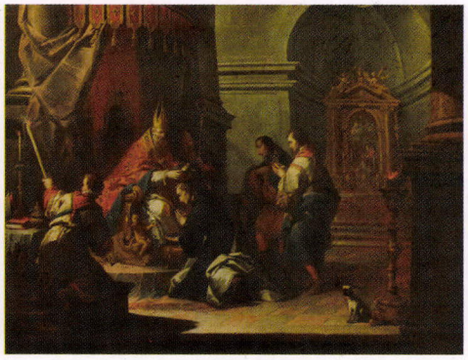

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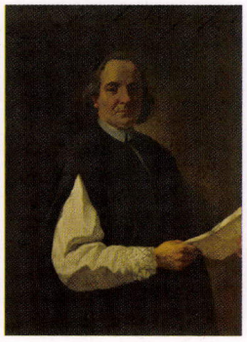

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Michele Marieschi, 1710–1743
1. *Entrance of the Grand Canal and the Church of the Salute in Venice*, ca. 1735
H: 126 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 23; INV. 162

Jacopo Marieschi, attributed to, 1711–1794
2. *The Baptism of St. Daniel of Padua by St. Prosdocimus*, ca. 1750
H: 98 cm, L: 132 cm; Oil on canvas
Denon, floor 1, room 24; R.F. 1983-57

Gregorio Guglielmi, 1714–1773
3. *The Austrian Provinces Paying Tribute to the Empire*, ca. 1760
H: 111 cm, L: 166 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1939-30

Gregorio Guglielmi, 1714–1773
4. *Allegory of Military Life*, ca. 1760
H: 133 cm, L: 118 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1979-65

Gregorio Guglielmi, 1714–1773
5. *Portrait of a Clergyman*, ca. 1750
H: 97 cm, L: 72 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-29

Gregorio Guglielmi, 1714–1773
6. *The Benefits of Peace*, ca. 1760
H: 132 cm, L: 117 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1939-31

Giuseppe Bottani, 1717–1784
7. *Hagar and the Angel*, ca. 1776
H: 40 cm, L: 73 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1997-19

Giuseppe Angeli, 1712–1798
8. *The Soldier and the Little Drummer Boy*, before 1756
H: 82 cm, L: 65 cm; Oil on canvas
Denon, floor 1, room 24; INV. 66

Canaletto II (Bernardo Bellotto), 1721–1780
9. *View of Pirna, from the Château of Sonnenstein*, ca. 1759
H: 55 cm, L: 75 cm; Oil on canvas
Denon, floor 1, room 23; D.L. 2004-1

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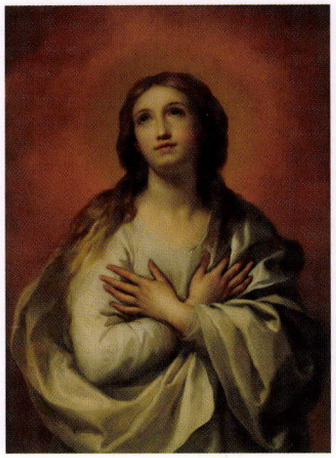

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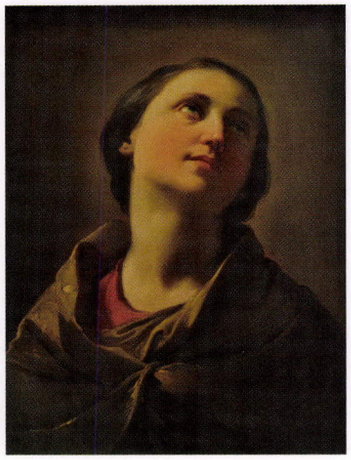

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Gaspare Traversi, ca. 1722–1770
1. *Sitting for a Portrait*, 1754
H: 100 cm, L: 131 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1990-1

Gaspare Traversi, ca. 1722–1770
2. *The Brawl*, 1754
H: 99 cm, L: 130 cm; Oil on canvas
Denon, floor 1, room 14; R.F. 1990-2

Domenico Mondo, 1723–1806
3. *The Triumph of the Bourbon Family of Naples*, ca. 1787
H: 129 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1980-44

Francesco Casanova, 1727–1803
4. *Cavalry Battle*, ca. 1760
H: 130 cm, L: 196 cm; Oil on canvas
Denon, floor 1, room 22; INV. 3155

Francesco Casanova, 1727–1803
5. *A Battle*, ca. 1760
H: 130 cm, L: 196 cm; Oil on canvas
Denon, floor 1, room 22; INV. 3156

Francesco Casanova, 1727–1803
6. *Galloping Cuirassier*, ca. 1776
H: 60 cm, L: 50 cm; Oil on canvas
Denon, floor 1, room 22; M.I. 1029

Francesco Casanova, 1727–1803
7. *Rider on a White Horse*, ca. 1776
H: 61 cm, L: 50 cm; Oil on canvas
Denon, floor 1, room 22; M.I. 1030

Anton Raphael Mengs, 1728–1779
8. *Immaculate Conception*, ca. 1770
H: 90 cm, L: 66 cm; Oil on wood
Denon, floor 1, room 22; R.F. 1997-24

Ubaldo Gandolfi, 1728–1781
9. *Study of Female Head*, ca. 1780
H: 49 cm, L: 38 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-59

Giandomenico Tiepolo

THE CHARLATAN, ALSO KNOWN AS THE TOOTH-PULLER

Giandomenico Tiepolo, 1727–1804
The Charlatan, also known as *The Tooth-Puller*, ca. 1754
H: 81 cm, L: 110 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1938-99

Giandomenico Tiepolo was the gifted son of the painter Giovanni Battista Tiepolo (1696–1770). In contrast to his father, he possessed considerable comic talent, which comes effectively to the forefront in *The Charlatan* and in its pendant, *The Minuet* (in the Louvre, Paris). This work belongs to the carnival-scene genre for which Venice provided the artist with abundant material. It depicts a typical situation on one of the Floating City's numerous piazzas. A lively crowd in colorful dress surrounds the improvised stage that the actors stand on. Many in the crowd are wearing the black tricorn hats, high white caps, and masks traditionally worn during the Carnival in Venice. In the case of some of the figures—the man in Oriental dress on the right or the witchlike figure on the left—it is not entirely clear whether they are wearing their normal clothes or dressing up. This lends the colorful melee an even greater charm, and underlines Giandomenico's talent as a chronicler of the society of his day. The main scene from which the painting takes its name, the charlatan triumphantly holding aloft his pincers and his victim whose face is contorted in pain, is almost relegated to the background. Taking place on the stage to the left is a real theatrical production involving actors in costume.

Giandomenico Tiepolo

REBECCA AT THE WELL

Giandomenico Tiepolo, 1727–1804
Rebecca at the Well, 1751
H: 84 cm, L: 105 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1975-2

Rebecca at the Well was painted by Giandomenico Tiepolo as a companion piece to *Christ and the Adulterous Woman*, which it resembles in composition, during his stay in Würzburg, Germany. The two paintings are thought to have remained in private hands in Würzburg until the beginning of the twentieth century. The subject is taken from Genesis (24:15–20). Abraham sends out his servant Eliezer to look for a wife for his son Isaac. While encamped with his camels at a well outside the gates of the city of Nahor, Rebecca approaches to draw water. She also gives water to Eliezer, whereupon he chooses her as the future bride and takes her back to her masters. Giandomenico adheres closely to the biblical account, and a camel can even be seen craning its head in the background on the right. In the foreground we witness a silent exchange of glances following Eliezer's offer. The beautiful young woman still appears undecided. The character behind, looking on grimly, could be Rebecca's brother Laban, who accompanied her on her second trip to the well in order to take a close look at the petitioner.

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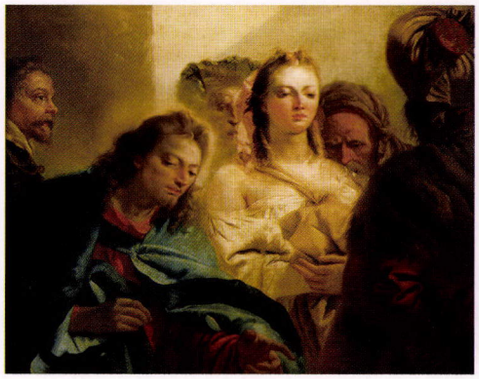
Giandomenico Tiepolo, 1727–1804
1. *The Triumph of Religion*, ca. 1780
H: 150 cm, L: 112 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1504

Giandomenico Tiepolo, 1727–1804
2. *Carnival Scene, or The Minuet*, ca. 1754
H: 81 cm, L: 105 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1938-100

Giandomenico Tiepolo, 1727–1804
3. *Christ and the Adulterous Woman*, 1751
H: 84 cm, L: 105 cm; Oil on canvas
Denon, floor 1, room 25; R.F. 1975-1

Giandomenico Tiepolo, 1727–1804
4. *Christ and the Adulteress*, ca. 1758
H: 112 cm, L: 179 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-80

Giandomenico Tiepolo, 1727–1804
5. *Jesus Curing the Paralytic of Bethesda*, ca. 1758
H: 112 cm, L: 179 cm, Oil on canvas
Sully, floor 2, room C; R.F. 1961-81



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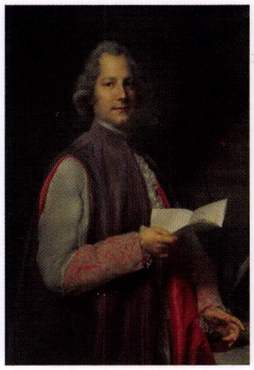
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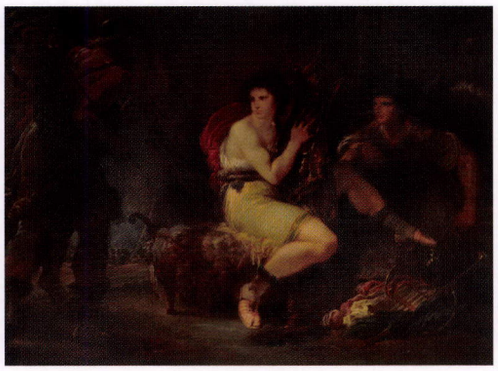
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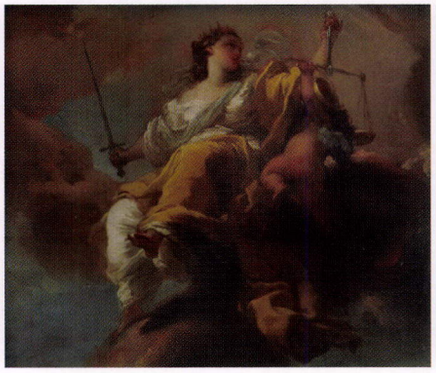
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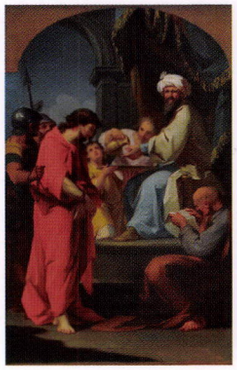
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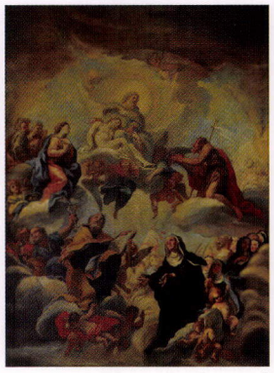
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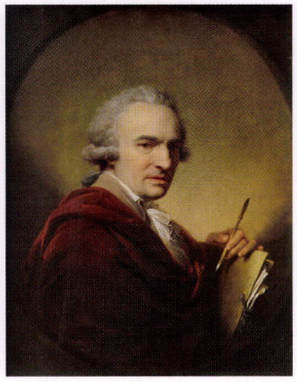
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Anton von Maron, 1733–1808
1. *Portrait of Monsignor Francesco Carafa*, ca. 1760
H: 97 cm, L: 75 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-17

Mariano Rossi, 1731–1807
2. *The Martyrdom of St. Agatha*, ca. 1786
H: 61 cm, L: 36 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1997-33

Giuseppe Cades, 1750–1799
3. *Achilles Playing the Lyre in his Tent with Patrocles, Surprised by Ulysses and Nestor*, ca. 1782
H: 99 cm, L: 135 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1980-191

Christoph Unterberger, 1732–1798
4. *The Virgin of Sorrows Surrounded by Angels*, ca. 1780
H: 47 cm, L: 38 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-22

Gaetano Gandolfi, 1734–1802
5. *Allegory of Justice*, ca. 1760
H: 34 cm, L: 44 cm; Oil on canvas
Denon, floor 1, room 19; R.F. 1983-58

Gaetano Gandolfi, 1734–1802
6. *The Miracle of St. Eloi*, ca. 1760
H: 53 cm, L: 36 cm; Oil on canvas
Denon, floor 1, room 19; M.N.R. 796

Tadeusz Kuntz, 1732–1793
7. *Christ in Front of Pilate*, ca. 1750
H: 76 cm, L: 45 cm; Oil on canvas
Denon, floor 1, room 21; R.F. 1997-20

Unknown Roman Painter, ca. 1750
8. *The Holy Trinity Adored by an Assembly of Saints and the Holy*, ca. 1775
H: 100 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 21; M.N.R. 799

Giuseppe Cades, 1750–1799
9. *Cornelia, Mother of the Gracchi*, 1776
H: 55 cm; L: 68 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1980-192

Giovanni Battista Lampi, 1751–1830
10. *Count Stanislas Felix Potocki (1745–1805) and His Two Sons*, ca. 1790
H: 138 cm, L: 119 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 1980-49

Giovanni Battista Lampi, 1751–1830
11. *Portrait of the Architect of La Tour*, 1790
H: 75 cm, L: 61 cm; Oil on canvas
Denon, floor 1, room 22; R.F. 2378

Greek and Russian Icons

Greek Artist

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND ST. PARASKEVA

This small panel is one of the oldest of the Louvre's Greek and Russian icons. The word *icon* comes from the Greek and means simply "image." In a more specific sense, the word is used to denote the religious paintings of the Eastern Orthodox Church. Icons are especially venerated in the Greek Orthodox rite and are seen as true and accurate portrayals of the saint depicted. Most icons have an origination legend associated with them. In order to guarantee the authenticity of a saint's image, icons are painted on the basis of the same models, and copied as faithfully as possible, over centuries. This painting of the Virgin enthroned between St. John the Baptist and St. Paraskeva, an early Christian preacher and martyr (died circa 140), is part of a long artistic tradition that stretches back to the early years of the Palaeologus era (circa 1258–1453). The slender, extremely elongated figures and the bright highlights on the faces and clothing, which can still be made out despite the icon's damaged surface, are typical of this central Byzantine style.

Greek Artist, active ca. 1400
The Virgin and Child with St. John the Baptist and St. Paraskeva, ca. 1400
H: 27 cm, W: 21 cm; Panel
Denon, floor 1, room 31; R.F. 1988-7

Cretan Artist

THE CRUCIFIXION

This small panel full of movement depicts the Crucifixion. The dead Christ on the cross is surrounded by the lamenting figures of his mother, Mary, supported by another Mary, and his favorite disciple, John, along with a fourth mourner. The icon was painted in Crete toward the end of the 15th century. Following the conquest of Constantinople during the Fourth Crusade (1202–1204), Crete (today part of Greece) passed to the Republic of Venice. The island's new rulers allowed its people to retain their Greek Orthodox faith but exerted an Italian influence on artistic matters. In its strict composition—the dark skin color of the figures, the elongated bodies, and the double beam of Christ's cross—this icon adheres to the centuries-old Byzantine tradition, while the softer modeling of the faces and drapery reveals a familiarity with Italian painting. The influence of the Italian Early Renaissance is particularly noticeable in the gently curving poses of Mary and John in the foreground, while the two figures behind retain the stiffness characteristic of the Byzantine tradition of figure painting.

Cretan Artist, active late 15th century
The Crucifixion, late 15th century
H: 31 cm, W: 25 cm; Panel
Denon, floor 1, room 31; R.F. 1988-6

Cretan Artist, active 16th century
The Virgin Glykophilousa, ca. 1500
H: 332 cm, L: 332 cm; Panel
Denon, floor 1, room 31; M.I. 350

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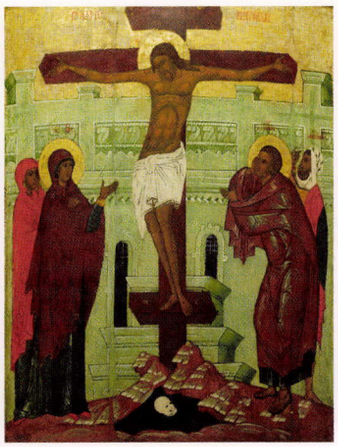
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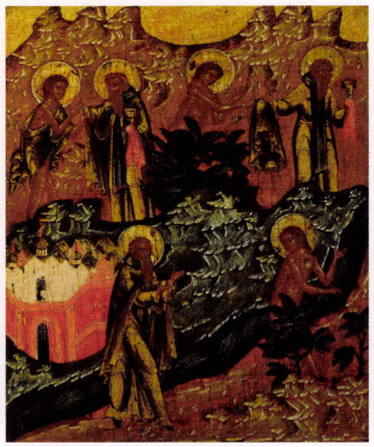
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Cretan Artist, active 16th century
1. *The Virgin and Child between St. Cyriac and St George*, 16th century
H: 94 cm, L: 113 cm; Tempera, oil, base coat gold, wood
Denon, floor 1, room 31; R.F. 1972-54

Cretan Artist, active 16th century
2. *The Apostles Peter and Paul*, 16th century
H: 56 cm, L: 43 cm; Tempera, larch wood
Denon, floor 1, room 31; R.F. 1988-8

Cretan Artist, active 16th century
3. *St. John the Baptist*, 16th century
H: 33 cm, L: 24 cm; Tempera, oil, wood, base coat gold
Denon, floor 1, room 31; R.F. 2804

Russian Artist, active 16th century
4. *The Virgin and Child*, known as *Georgian Virgin*, 16th century
H: 109 cm, L: 83 cm; Tempera, oil, lime tree
Denon, floor 1, room 31; R.F. 1972-47

Russian Artist, active 16th century
5. *Virgin of Tenderness*, 16th century
H: 25 cm, L: 19 cm; Tempera, oil, wood
Denon, floor 1, room 31; R.F. 1972-43

Russian Artist, active 17th century
6. *Last Judgement*, 17th century
H: 170 cm, L: 145 cm; Tempera, oil, pine, base coat gold
Denon, floor 1, room 31; R.F. 1972-46

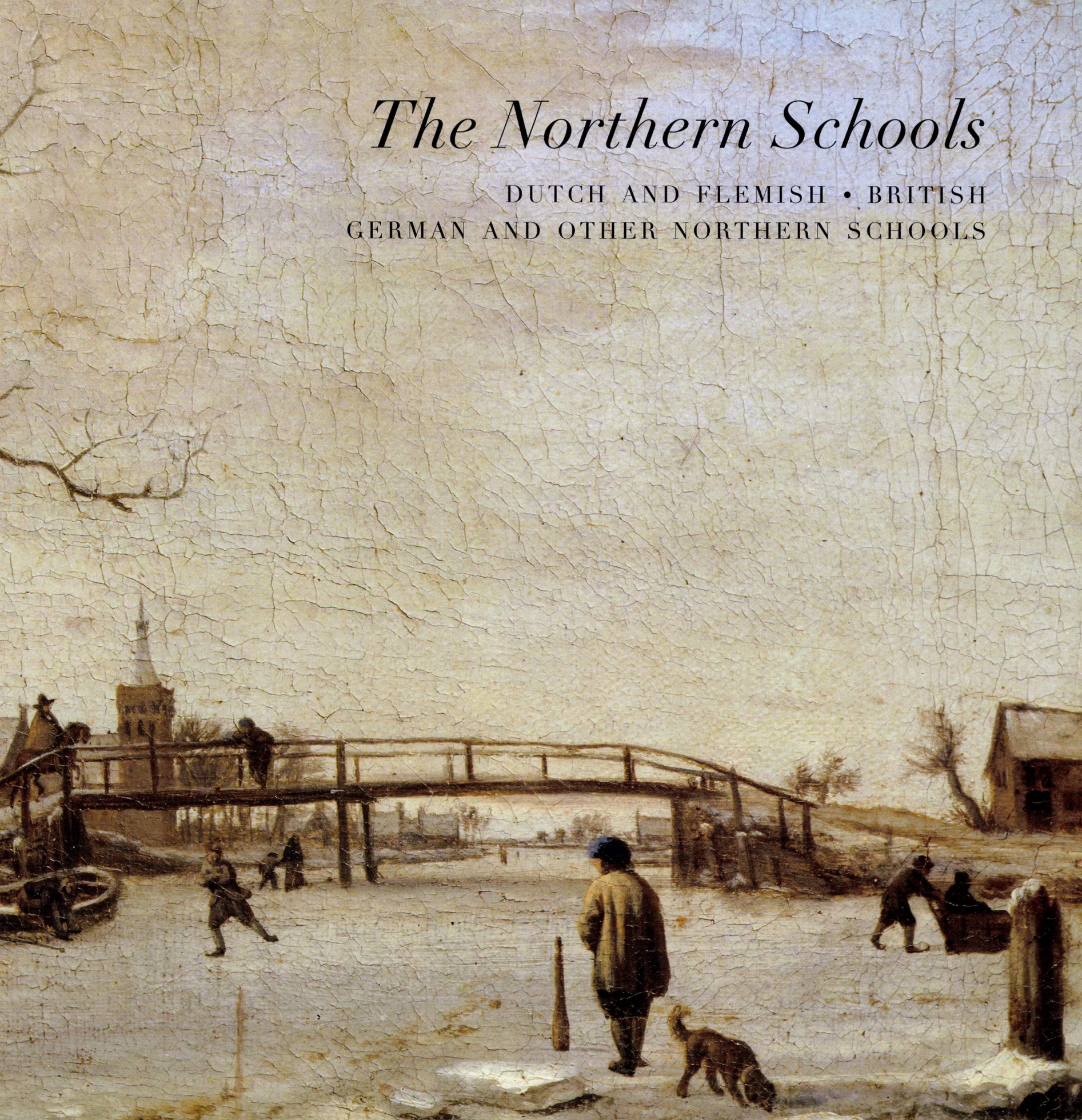
Russian Artist, active 16th century
7. *St. Simeon Stylites*, 16th century
H: 59 cm, L: 27 cm; Tempera, oil, pine
Denon, floor 1, room 31; R.F. 1972-45

Russian Artist from Novgorod, 16th century
8. *Crucifixion*, 16th century
H: 71 cm, L: 57 cm; Tempera, oil, wood, base coat gold
Denon, floor 1, room 31; R.F. 1972-48

Russian Artist, active 17th century
9. *Scenes from the Life of St. Zosimus and St. Mary of Egypt*, 17th century
H: 33 cm, L: 28 cm; Oil, wood
Denon, floor 1, room 31; R.F. 1972-52

The Northern Schools

DUTCH AND FLEMISH • BRITISH
GERMAN AND OTHER NORTHERN SCHOOLS



Northern Painting at the Louvre

"The quality of the colors is so exquisite, it is as if one can almost feel the furniture."[1]

—LOUIS-SÉBASTIEN MERCIER

Situated between the Italian school, that uncontested emissary of the classical tradition stemming from antiquity and the Renaissance, and the French school, which, as represented at the Louvre, serves as a benchmark for the nation, one cannot but dedicate a central place at the heart of this publication to the art of the Northern schools of painting, primarily the Dutch and Flemish schools—which together perhaps have been, for far too long, one of the least publicized of all the collections of paintings at the Musée du Louvre—and also the German, British, and Danish schools, which each in its own way represents a vibrant and significant ensemble of works.

The museum's notorious deficit in holdings from these schools can perhaps be traced in part to the relatively late introduction of Northern paintings into the royal collections. The first significant acquisitions in this area were carried out during the reign of Louis XIV, continuing throughout the eighteenth century. Later, several nineteenth-century observers remarked on the fact that the Northern schools had not been given sufficient space within the museum. One of these voices raised in indignation belonged to the attentive and intuitive Louis-Sébastien Mercier, who, writing during the Revolution, noted that "the pain of childbirth and joys of motherhood are so harmoniously conveyed on the visage of Maria de' Medici, but to contemplate this fascinating painting, one must retire to a hidden alcove, where it hangs completely unaccompanied. This heap, this depot, this giant coffer [of a museum] thus extinguishes one of its wonders."[2]

In light of the active artistic exchanges that occurred among the various European schools of paintings, a practice that had been particularly pronounced since the time of the Renaissance, it is somewhat difficult to understand the late acceptance of Northern pictures into the national collections of France. Moreover, in

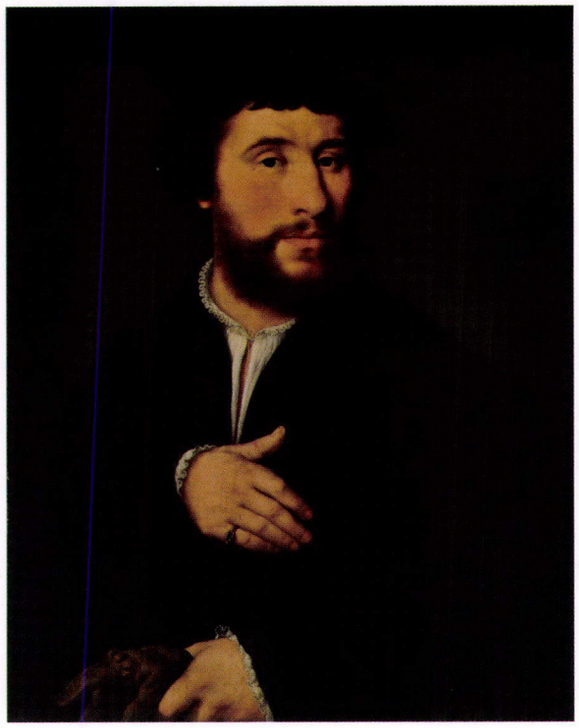
[1] Louis-Sébastien Mercier, writing under the pseudonym Reicrem, *The Key to the King's Chamber* (25 Germinal, year 6 [April 14, 1799]).
[2] Louis-Sébastien Mercier, writing under the pseudonym Reicrem, "National Treasures," in *Paris Journal* no. 249 (9 Prairial, year 6 [May 28, 1798]).

much the same way that Italian artists were frequently employed within the French territories—for example, Simone Martini and Matteo Giovanetti were active at Avignon during the period of the French papacy, as was Nicolo dell'Abate at the Palace of Fontainebleau—Dutch and Flemish painters were often hired to carry out artistic commissions for the French monarchs and members of the nobility. The career of the Dutch-born Corneille de La Haye, better known as Corneille de Lyon, who become one of the most important portraitists in France, provides clear proof of the cultural exchanges between France and Northern Europe, as does the Flemish origin of Jean Malouel (born Jan Maelwael), one of the most important painters active in France at the end of the fourteenth century. As a result of this artistic panorama, François I was inspired to call upon the talents of Joos van Cleve—whose royal portraits did not, however, end up in the Louvre's collections—as well as those of the Brussels painter Jean Clouet, while a few centuries later Maria de' Medici commissioned first Frans Pourbus the Younger and then, quite famously, Peter Paul Rubens to paint her portrait.

Begun in 1625, the cycle of paintings in the so-called Medici Gallery, the enormous and highly exalted pictorial "saga" dedicated to the glorification of Henri IV and his wife, represents the first Dutch work of any real significance to be acquired by the French royal collections—and what an acquisition it was! Rubens, then at the height of his career, rather ingeniously succeeded in transcending the strictly propagandistic parameters of the commission, furnishing a series of works that would become an incontrovertible pictorial model for countless generations of French artists: Jean-Antoine Watteau went to study them as soon as the galleries of the Luxembourg Palace were opened, Jacques-Louis David found inspiration in *The Coronation in Saint-Denis* to create his monumental masterpiece *The Coronation of Napoleon I*, and Eugène Delacroix nearly worked himself into a frenzy admiring the streams of water dripping from the naiads' flesh in *The Disembarkation of the Queen at Marseille*. All three were freely able to study, copy, and analyze these masterpieces of Flemish painting for they were, from very early on, made readily accessible to artists.

Peter Paul Rubens, *The Disembarkation of the Queen at Marseilles on November 3, 1600*, ca. 1622

Despite these positive steps forward, the fact remained that the kings of France, as we have noted, had always regarded Italian painting—already so well represented in their collections with works by Leonardo, Raphael, Michelangelo, Titian, Tintoretto, Veronese, and all the great masters of the Renaissance—as the paradigm to which all other schools of painting should aspire. Thus, it was not the least bit surprising that in 1683, when an inventory was taken of Louis XIV's collections, the list of Flemish pictures owned by the crown was markedly shorter than the one enumerating its many masterpieces of Italian painting, though it did include such important works as *The Wedding at Cana* by Gerard David (which at the time was attributed to Jan van Eyck), *Portrait of a Man* by Joos van Cleve, and the astonishing portrait of *Cardinal Granvelle's Dwarf* by Anthonis van Dashort Mor, called Antonio Moro.



Joos van Cleve, *Portrait of a Man*, ca. 1530

A Slow and Steady Passion

It seems incredibly significant that among the many chronicles of the French monarchy, which have always fallen somewhere between truth and legend, one finds the record of a particularly discourteous phrase uttered by Louis XIV as he passed before a painting by David Teniers the Elder: "Get those windmills away from me!" he was said to have cried, though we cannot know for certain if this invective was directed against Northern painting in general or Dutch and Flemish genre painting in particular, a style that Teniers so naturally embraced. Whatever the case, it would indeed be the "Sun King" himself who would acquire the initial seeds of the Musée du Louvre's current collection of Northern paintings.

For example, during this time the French crown purchased the large and prestigious collection of many significant works of art that had been assembled by the German banker Eberhardt Jabach, leading to the acquisition of the German artist Hans Holbein the Younger's portraits of *Nicholas Kratzer* and *Erasmus* in addition to several important works of Flemish art, including Rubens's Thomyris, *Queen of the Massagetai, Before the Head of Cyrus*, and *Virgin and Child with the Holy Innocents*, and Anthony Van Dyck's *Portrait of the Palatinate Princes Charles-Louis I and His Brother Robert*. Other important works by the latter two artists—Rubens's *The Kermesse, or The Village Wedding* and Van Dyck's *Virgin and Donors* and *Venus at the Forge of Vulcan*—were also acquired around this time. Further, the king's cadre of artistic advisors, who hunted down paintings for him throughout Europe, progressively began to orient themselves toward making more pointed acquisitions in this arena. Among the purchases made during this period were Lambert Sustris's *Mars, Venus, and Cupid* and Jan Brueghel the Elder's *Battle of Issus*. In this vein, a number of important canvases by Paul Bril, together with a gift from Maurice of Nassau of several superlative views of Brazil by Frans Post, revealed a certain predilection on the part of the French sovereign for the work of Flemish landscapists, both historical and contemporary. Yet however much his taste for Flemish painting was growing, Louis XIV

Lambert Sustris, *Mars, Venus, and Cupid*, ca. 1548–1552

exhibited an equally pronounced disinclination toward Dutch artists, as indicated by his hesitance to acquire works from this school; indeed, a *Self-Portrait with Easel* by Rembrandt and Gerard Dou's *Reading the Bible* were the only Dutch artworks of note to be acquired at this time.

Despite efforts made during the reign of Louis XIV, the percentage of Dutch and Flemish paintings in the royal collection remained meager, and among the 2,500 paintings comprising the collection at the time of the king's death, those by the painters of the Northern schools remained the resounding minority, with the German school being the worst represented and the English school being absent altogether. It was only during the eighteenth century that a growing interest among artists and collectors for the realism, technical virtuosity, and diversity of subjects of Dutch and Flemish paintings would lead to an irrepressible fashion for works of the Northern schools. As a result, during the reigns of Louis XV and Louis XVI monarchical acquisitions in this area would accelerate. Soon after making the influential decision to grant artists access to Rubens's celebrated Medici cycle, Louis XV and his advisors purchased a handful of essential paintings for the royal collections: *The Escape of Lot* by Rubens, *Christ on the Road to Calvary* by Van Dyck, *The Seven Acts of Mercy* by Teniers, *Jesus Driving the Traders from the Temple* by Jacob Jordaens (acquired by the painter Charles-Joseph Natoire), and *The Archangel Raphael Leaving the Family of Tobias* by Rembrandt. Later, Charles Claude de Flahaut, comte d'Angiviller, who served as both the buildings director and an artistic consultant to King Louis XVI, would further involve himself in the policy of acquiring Northern pictures, broadening the royal collection's focus of interest. While continuing to purchase paintings by Rubens (*The Adoration of the Magi* and *Hélène Fourment and Two of Her Children*), Jordaens (*The Four Evangelists*), and Van Dyck (*Portrait of King Charles I of England*), he also took an interest in the Dutch school. D'Angiviller thus facilitated the first major acquisition of paintings by Rembrandt, namely his *Pilgrims at Emmaus* and *Portrait of Hendrickje Stoffels*. Furthermore, the growing taste for Dutch-style landscapes, a visible influence on the work of François Boucher and Jean-Honoré Fragonard, led to signature acquisitions of works by major landscape artists, for example, Jacob van Ruisdael's *Ray of Sunlight*.

Contrary to the misfortune that befell French painting, the Northern schools would not suffer any deleterious effects after the fall of the monarchy and the rise of the Revolutionary governments. In fact, beginning in 1789, when the Rococo style and the work of Boucher and other French painters formerly in the employ of the crown were being blacklisted, the realistic, quotidian nature of Dutch and Flemish genre scenes continued to delight people of all social classes, particularly the bourgeoisie and intellectuals—who, it is widely known, would eventually emerge as the real agents of the French Revolution.

The "Work" of Professionals and Amateurs

During the tumultuous though creatively fruitful periods of the National Convention and the subsequent Directory, the seizure of clerical and noble assets would serve to exceptionally enrich the collections of the brand-new Muséum Central des Arts, established in 1793. With the fashion for Dutch and Flemish genre painting at its height, an important ensemble of paintings by Frans Francken, David Teniers, and Pieter Neefs entered the collection of the Louvre at this time, constituting the nucleus of what would become one of the most interesting segments of the Museum's collection. The appropriation of the famous picture gallery of the Duke d'Orléans, who had fled to England, yielded Rubens's superb *Hercules and Omphale*, while other confiscations led to acquisitions of superb works by Rembrandt (*St. Matthew and an Angel* and two of the artist's self-portraits), Abraham Bloemaert (*The Adoration of the Shepherds*), and Gerard ter Borch (*The Concert*). Moreover, as a consequence of this initial élan that accompanied the foundation of the Muséum Central des Arts, the young museum received its first important gift: Gerard Dou's *Dropsical Woman*, from Charles-Emmanuel, duc de Savoie.

Gerard Dou, *Dropsical Woman*, 1633

Similarly, the spoils of the various military conquests carried out by the Empire also served to greatly enrich the collections of the Louvre, which was then under the decisive leadership of Dominique-Vivant Denon, director of the newly named "Musée Napoléon" (as the Muséum Central des Arts was called following Napoleon's rise to power). Denon facilitated the nation's acquisition of its first paintings by the Flemish "primitives," most notably Jan van Eyck, Rogier van der Weyden, and Quentin Metsys. Following the collapse of the Empire, several of these fifteenth-century masterpieces, including Jan van Eyck's *Triptych of the Mystical Lamb*, were restituted to their countries of origins, but thanks to Denon's astute powers of negotiation, other works would remain at the Louvre definitively. It was through these means that Van der Weyden's *Annunciation* and Van Eyck's *Virgin and Child with Chancellor Rolin* would become early milestones within the Louvre's holdings of Flemish paintings, and these acquisitions were complemented at about the same time by Denon's particularly inspired purchase of Quentin Metsys's celebrated *Moneylender and His Wife*.

Quentin Metsys, *The Moneylender and His Wife*, ca. 1514

Over time, these government-led directives, which despite their seemingly a priori policies had visibly striven to assemble a cohesive national collection of Northern paintings, would be superseded by more affective and researched initiatives undertaken by collectors, merchants, and amateur art enthusiasts; the efforts of Jean-Baptiste Pierre Lebrun and Théophile Thoré, who rediscovered the work of Vermeer, immediately come to mind. In addition, rigorous campaigning by generation after generation of like-minded curators would help establish more of an equilibrium between the Louvre's holdings of Northern paintings and those from the schools of Italy and France. Parallel to these developments, a passion for Dutch and Flemish painting was growing at the very heart of French society, reaching its apogee in around 1820. The schools of the North would profoundly inspire the French Realist painters and helped foment a strong pictorial current for Dutch-style landscapes, a trend led by Georges Michel and Jean-Louis Demarne, who were visibly influenced, in ways that sometimes bordered on the pastiche, by the work of Jacob van Ruisdael and Meindert Hobbema. A few years later, the Barbizon school established a unique aesthetic of its own that nonetheless stemmed from the same references, and one cannot fully appreciate the work of Theodore Rousseau or Jules Dupré without first recognizing its debt to the seventeenth-century Dutch tradition of limning nature.

During the second half of the nineteenth century, Eugène Fromentin, a landscapist best known for his Orientalist tableaux, would serve to make concrete the importance of the Northern artists and their influence on contemporary painting in his celebrated volume *The Old Masters of Belgium and Holland*, which has since appeared in multiple reeditions.[3] Writers would continue to interest themselves, at times exclusively, in Dutch and Flemish painting throughout the nineteenth century. Théophile Gautier summed up the general thoughts of intellectuals and amateurs vis-à-vis Northern painters and their aesthetic in his superb commentary on Rubens's *The Kermesse, or The Village Wedding*: "How extraordinary! From this assembly of lowlifes emerges a scene that could easily stand on equal footing with anything made by Raphael: its vivacity, color, harmony, and movement, the brilliance of touch, spirit of execution, and delicacy of its grasp over so brutal a subject, render it both ravishing and astonishing."[4] It is worth noting that in his novel *L'Assommoir (The Dream Shop)*, Émile Zola would parade "his" wedding party before this same painting by Rubens, the characters marveling and delighting—perhaps a bit too noisily—in the artist's style of extroverted realism: "The ladies went right up to the painting and uttered little cries before turning away, blushing. The men held them back but then leaned in themselves to look for lewd details."[5] This and other casual references to Northern paintings in novels of such far-reaching impact serve as conclusive proof of the extent to which the Northern school had entered the public consciousness. As a final example of this tendency, let us look to Jules Verne, who included several Dutch, Flemish, and German works among the paintings that embarked

[3] Eugène Fromentin, *The Old Masters of Belgium and Holland* (Paris, 1876).
[4] Théophile Gautier, "Museum Studies I: The Ancient Museum," *La Presse* (February 10, 1849).
[5] Émile Zola, *L'Assommoir* (The Dream Shop), chapter 3 (Paris, 1877).

on the *Nautilus* with the famous Captain Nemo: "a portrait by Holbein, . . . a fête by Rubens, two Flemish landscapes by Teniers, [and] three small genre scenes by Gerrit Dow [*sic*], Metsys, and Paul Potter."[6]

During this same period, the mounting appreciation for the work of Northern artists would find further expression within the collections of the Musée du Louvre with the lavishly generous bequest, made in 1869, of hundreds of works from the prestigious collection of the doctor Louis La Caze. Alongside many masterworks of eighteenth-century French art that he had collected with special enthusiasm (and thus single-handedly triggered the return of the Rococo to the national collections), the "good doctor" gave to the Louvre, in addition to still-lifes by Jan Fyt and Frans Snyders and a beautiful ensemble of genre paintings by David Teniers, several masterpieces from Flanders, including Van Dyck's *Martyrdom of St. Sebastian*, and Holland, including Frans Hals's *The Gypsy Girl* and Rembrandt's now mythic *Bathsheba with King David's Letter*. His initiative, spectacular in both quantity and quality, would fortunately be followed by several others that each in its own turn helped to progressively fill the persisting lacunae within the Northern collection. In 1892, for example, a gift from Paul Mantz would enable the Louvre to exhibit its first work by Pieter Bruegel the Elder, *The Beggars*, a small work of unparalleled realism and cutting lucidity. In 1918 the equally erudite Camille Benoit bequeathed to the museum Hieronymus Bosch's *Ship of Fools*, and in 1923 it was Joseph Duveen who offered the Louvre an essential painting by the "inventor" of landscape painting, Joachim Patinir, *St. Jerome in the Desert*.

It should not be overlooked, however, that beginning in the Second Empire and continuing throughout the Third Republic, the curators of the Musée du Louvre were also engaged in an active policy of acquiring Dutch and Flemish pictures, purchasing in 1857 Rembrandt's *Flayed Ox* and in 1860 Hans Memling's *Triptych of the Resurrection* and Jan Vermeer's *Lacemaker*. Further curatorial acquisitions included Hobbema's *Water Mill* (in 1861), Memling's *Portrait of an Old Woman* (in 1908), and Rogier van der Weyden's celebrated *Braque Family Triptych* (in 1913). These curatorial initiatives have continued throughout the twentieth century and into the twenty-first, marked in more recent years by several determinative measures, such as the acquisition, via in-kind donations, of Rubens's *Helena Fourment on a Coach* in 1977 and Vermeer's *Astronomer* in 1983, as well as that of Metsys's *Mary Magdalene*, which was acquired with the help of a corporate sponsor and was officially designated a National Treasure in 2005.

This ambitious policy, carried out continuously and intelligently for more than two centuries, has allowed for the fundamental enhancement of the Dutch and Flemish collection at the Musée du Louvre to the extent that it has finally elevated the museum's holdings in these areas to a level comparable in both quantity and quality to the French and Italian schools. The staunch support of, and well-informed decisions made by, the museum's donors and curatorial staff also helped guarantee that in 1993, when the paintings galleries were reopened after the major renovations that took place as part of the "Grand Louvre" project, the greatly expanded rooms on the second story of the Richelieu Wing would be able to accommodate what was, by then, a truly impressive ensemble of Dutch and Flemish paintings, as such asserting itself as one of the most beautiful collections of its kind throughout the world.

The circuit of galleries in which the permanent collection of Dutch and Flemish paintings is displayed begins with spaces that are in fact shared with works of the French school. Opening with a number of early Northern masterpieces by Van Eyck, Van der Weyden, and Metsys, the collection is then divided into two distinct sections: the one presenting Flemish paintings, with Rubens's Medici

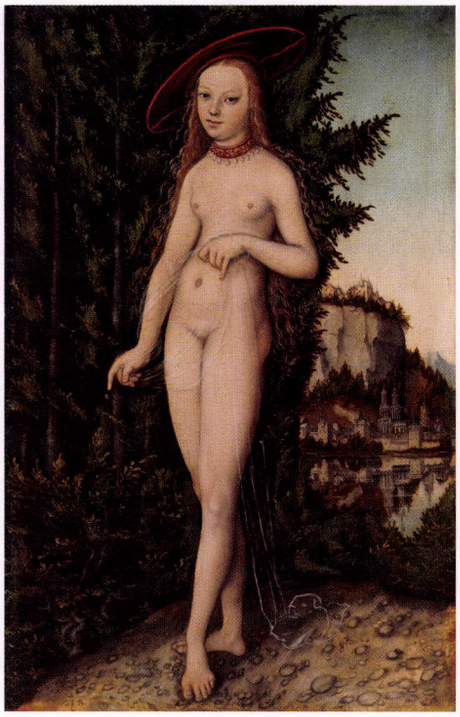
Rembrandt (Rembrandt Harmensz. van Rijn), *Bathsheba with King David's Letter*, 1654

[6] Jules Verne, "The 'Nautilus,' " chapter 11 of *Twenty Thousand Leagues Under the Sea* (Paris, 1870).

Gallery taking pride of place, and the other displaying Dutch paintings, dotted with famous canvases by Rembrandt and Vermeer. And so today, after two centuries of downplaying their presence on the walls of the Louvre, those at the helm of the Department of Paintings have made the decisive choice to exhibit the work of the Dutch and Flemish schools with the same care, visibility, and scope as they do the French and Italian schools.

The German, British, and Danish schools

Writing about Hans Memling's *Last Judgment* in 1814, Stendhal dismissed the painting as "an insignificant speck of the German school." The author of *La Chartreuse de Parme* (*The Charterhouse of Parma*) went on to add, decidedly, "but people do love to see the grimaces of the damned." Such commentary, all the more unjust and unwarranted for wrongly referring to a Flemish artist as a German one, is extremely revelatory of the prejudice, if not the flat-out rejection, with which the majority of intellectuals and amateurs of the nineteenth century regarded the German school of painting. It is an undeniable fact that, outside Germany, the great museums of Europe—the Louvre in particular—had not yet taken the appropriate steps to allow for a comprehensive understanding of this school, having yet to acquire important German works in any significant number. With the exception of the five magnificent portraits by Hans Holbein the Younger from the collection of Louis XIV, including that of Erasmus, and another of Anne of Cleves, the only other German paintings that Stendhal's contemporaries could have seen at the Louvre were Hans Sebald Beham's spectacular *Story of David* (also acquired under Louis XIV), a work that is as much an objet d'art as it is an oil painting, plus a few other works that had been seized during the Napoleonic conquests, including two important paintings by Lucas Cranach the Elder: *Venus in a Landscape* and *Portrait of John Frederick the Magnanimous*.



Lucas Cranach the Elder, *Venus in a Landscape*, 1529

Thus, it would seem that at the start of the nineteenth century, both artists and collectors alike had chosen to ignore German art altogether—and we have not yet touched upon the general public's scant knowledge of this area of art. Profoundly aware that the Musée du Louvre was lagging in its representation of the Germanic countries—a neglect that stood in stark opposition to its declared "universalist" ambitions—successive curators effected or encouraged important acquisitions in this area. Dominique-Vivant Denon acquired a few works by German "primitives" (although they were absolutely unknown), such as *The Descent from the Cross* by the Master of St. Barthelemy, seized from a collection in Germany, and *Christ Before Caiaphas* by the Master of Messkirch, purchased in 1810. Later, other like-minded curators moved toward acquiring paintings by more contemporary German artists, such as Balthasar Denner, a number of whose astonishing *Heads of Old Women* entered the collection in 1837, 1852, and 1869 (the last one as part of the La Caze bequest); and Angelika Kauffmann, who did not enter the national collections until 1860 but did so in ravishing fashion with her *Baroness Krüdener and Her Son Paul*, a gift from Napoleon III.

Throughout the twentieth century, as donors proved to be less likely to make gifts of works from this particular school, it was predominately the work of curators that would enable the slow and somewhat limited but fortunately permanent increase of German paintings at the Louvre. A few key dates seem worth remembering here: 1910, and with it the purchase of the important portrait of Magdalena Luther by Lucas Cranach the Elder, evidence of the intimate relationship between the great German master and the initiator of the Protestant Reformation; 1922, the year that the Louvre acquired Albrecht Dürer's *Self-Portrait*, a work of essential art-historical importance and a veritable symbol of the Renaissance; 1975, which marked the introduction into the collection of Caspar David Friedrich with his *Raven Tree*; and 2011, when a nationwide movement supported by 7,000 underwriters facilitated the Louvre's acquisition of Cranach's *The Three Graces*.

Today, compared with those of other national schools of painting, the German school's place within the Musée du Louvre remains somewhat withdrawn, and it cannot be denied that efforts, namely purchases,

must be made to redress this imbalance. The Louvre's German paintings are today exhibited in spaces that are contiguous—and somewhat exiguous—to the circuit of galleries devoted to Dutch and Flemish paintings, but once there one can see, in a manner wholly consonant with the Louvre's traditional ethos, all the "rare and precious paintings of the old German school that are conserved therein."[7] But while the primitive and Renaissance artists of Germany are becoming increasingly well represented within the galleries of the Louvre, the collection of German art of the seventeenth and eighteenth centuries remains truly lacunar. This unfortunate fact is true of nineteenth-century German art as well, in spite of recent acquisitions of several astonishing landscapes by Caspar David Friedrich and Carl Gustav Carus, as well as of Carl Spitzweg's beautiful *Reading the Breviary in the Evening*. The program of acquisitions pursued in the decade to come must thus be driven forward by a simple and acknowledged objective: to privilege the acquisition of works from the more modern schools of German painting.

In addition to noting the Louvre's long-standing procrastination in forming a comprehensive collection of German pictures, it must also be acknowledged that a collection of British works at the museum was for a long time entirely nonexistent. The museum's current ensemble of British paintings was assembled only recently, in two successive waves of activity: first from 1880 to 1920 and then during the second half of the twentieth century. With the exception of a few other acquisitions that took place in the nineteenth century—Philippe Mercier's *Little Wine Taster*, bequeathed to the museum by La Caze in 1869; Richard Parkes Bonington's "troubadour" painting *Francis I and the Duchess of Etampes*, which entered the collection in 1849; and Guillim Scrots's *Portrait of Edward VI, King of England*, acquired in 1889—English paintings made a relatively late appearance on the museum's walls. Furthermore, it can hardly be ignored that the "English gallery," located at the far end of the Flore Wing, is not and has never been afforded the importance merited by the British school.

Sir Joshua Reynolds, *Master Hare*, ca. 1788

Were it not for a particular fashion for English paintings that emerged in the nineteenth century, perceptible in both the work of contemporary artists and the tastes of collectors, acquisitions in this area might not have proceeded as efficaciously, nor might the munificence of museum donors have leaned in this particular direction. The Third Republic, for example, witnessed the emergence of several important donors of English pictures, such as John Wilson and his son, both painters, who were instrumental in helping the Louvre acquire its first landscape by John Constable. Similarly, the acquisition of Sir Joshua Reynolds's famous portrait of *Master Hare* was only made possible, in 1905, through a gift by the Rothschild family. Throughout the twentieth century, the museum continued to depend on the generous gestures of donors to enrich its English collection, as proven in 1947 with the gift of several essential works, among them Thomas Gainsborough's *Portrait of Lady Alston*, by the heirs of Baron Robert de Rothschild, and in 1952 with the somewhat more discreet but equally significant gift made by Pierre Bordeaux-Groult of Gainsborough's *Conversation in a Park*. Finally, we cannot neglect to mention the efforts made by certain artists, such as Henri Fantin-Latour, who with his wife facilitated a gift from the widow of their dealer—and best English friend—Edwin Edwards, who donated to the Louvre a beautiful *Study of a Female Nude* by William Etty.

Diligent engagement on the part of the museum's curators has also played a determining role in the formulation of the British collection. It is thanks to the efforts undertaken by cultural officials of the French state that masterworks of such essential art-historical importance as Sir Thomas Lawrence's *Lord Charles Whitworth* and *Mr. and Mrs. John Julius Angerstein*, Henry Fuseli's *Lady Macbeth Sleepwalking*, Joseph Wright of Derby's *View of Nemi Lake at Sunset*, and Joseph Mallord William Turner's *Landscape with a River and a Bay in the Distance* (acquired in 1967) now grace the walls of the museum.

Today, acquisitions through these methods actively continue, alternating with direct purchases; Johann Zoffany's *Reverend Randall Burroughs and His Son Ellis*, for instance, was purchased in 1979, and Richard Dadd's *Sleep of Titania* in 1997. Benefactors also remain attentive to the cause and we surely cannot forget

[7] Friedrich Schlegel, "Notes on Paintings in Paris," in *Europa* (1803), reprinted in *Descriptions of Paintings* (Paris, 2001), pp. 29–3

to acknowledge the many generous monetary gifts that have enabled the acquisition of British pictures. It was through funds donated in 2006 by the estate of the late M. Belliot and his wife that the Musée du Louvre acquired John Martin's *Pandemonium*, which is not only a work of essential importance within the history of British art but also marks the introduction into the French national collections of a formerly unrepresented artist.

The wish to intelligently and coherently present its collection of English artworks in galleries created specifically for their display has emerged as a chief priority for the Department of Paintings, and was instrumental in spurring the necessary renovations to the English galleries that are, in fact, currently under way. Definitively resolving these existing spatial constraints will surely permit the acceleration and increase of acquisitions of works of the British school.

Finally, this chapter dedicated to "non-Italian" foreign schools would be incomplete if we neglected to mention the recent deliberate efforts made by the Department of Paintings to establish a collection of nineteenth-century works from Denmark. For reasons of market availability, the Louvre's holdings in this area remain limited, but they are sufficiently demonstrative and evocative to fittingly represent this particularly prolific school.

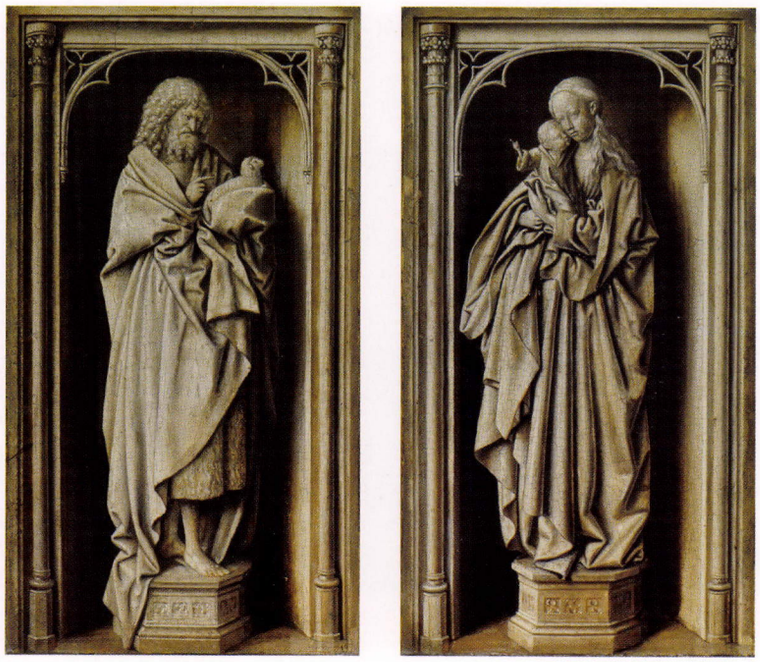
Beginning in 1987 with the notable acquisition of *The Model* by Christoffer Wilhelm Eckersberg, the Louvre's resolute march in this direction was pursued through purchases of works as diverse as Constantin Hansen's *Young Boys Playing Dice*, acquired in 1994; Frederik Hansen Sødring's *View of the Ruins of Schönburg near Oberwesel on the Rhine*, acquired in 1995; and, most recently, Wilhelm Bendz's *Visit of the Beggar Woman and Her Child*, acquired in 2009. For now focusing primarily on paintings of the nineteenth century, this policy of acquiring works of the Danish school, which may potentially be extended to include works of the Swedish and Norwegian schools, must in time also expand to include paintings dating from the two preceding centuries.

Of course, while remaining alert to potentially significant acquisitions from the Italian, Dutch, and Flemish schools, as well as continuing its work of seeking out and steadily augmenting the national collection of French pictures, the Department of Paintings at the Musée du Louvre must also begin to shift its attentions toward two other key priorities: first, to enrich its holdings of German, British, and Danish paintings, which for far too long have been unjustly neglected and considered of secondary importance; and, second, to establish significant and coherent collections of paintings from North and Latin America, as well as of the modern Slavic nations. By thus enlarging its heretofore strictly Eurocentric field of intervention, the Louvre will surely be better able to understand the development and diffusion of the techniques and aesthetics of non-European painting.

—*Vincent Pomarède*

Wilhelm Ferdinand Bendz, *The Visit of the Beggar Woman and Her Child*, 1829

Dutch and Flemish



Jan van Eyck, entourage of, 15th century
St. John the Baptist and the Virgin and Child, ca. 1450
H: 37 cm, L: 22 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 4; R.F. 1938-22

Jan van Eyck

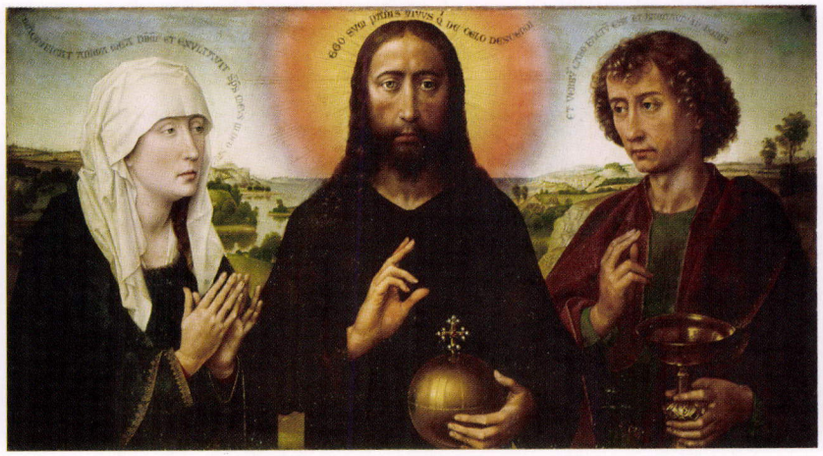
CHANCELLOR ROLIN IN PRAYER IN FRONT OF THE VIRGIN, ALSO KNOWN AS VIRGIN AND CHILD WITH CHANCELLOR ROLIN

Jan van Eyck is regarded as the founder of Early Netherlandish painting, which ushered the Renaissance into northern Europe at the beginning of the 15th century. Among his many contributions to art, he is recognized as one of the first artists to use oil paint in Europe. The "Rolin Madonna" unites all the different features of the new style, particularly for its breathtaking realism in portraits, landscapes, and interiors. Nicolas Rolin (1376–1462), chancellor of Philip the Good, duke of Burgundy, is shown praying before the Virgin and Child, who have appeared to him by virtue of the strength of his prayer. Rolin commissioned this work for an oratory he had founded in 1432 in the church of Notre-Dame du Châtel in Autun, a building that no longer exists. While an angel is crowning the Virgin with a large crown set with pearls, the Infant Jesus blesses the kneeling donor. Christ's crystal orb denotes him as the Lord of Creation, whose work unfolds in the background in the form of a meticulously painted world landscape. Between the high prayer room, whose triple arcade (a symbol of the Trinity) gives it the appearance of a basilica, and the background landscape, which is divided between a free city and a cathedral city, runs a terrace with a garden whose lilies and strolling peacocks invite it to be seen as a *hortus conclusus* (an enclosed garden), and therefore as a symbol of the virginity of the Mother of God.

Jan van Eyck, 1390–1441
Chancellor Rolin in Prayer in front of the Virgin,
also known as *Virgin and Child with Chancellor Rolin*, ca. 1434
H: 66 cm, L: 62 cm; Oil on wood
Richelieu, floor 2, room 4; INV. 1271

Rogier van der Weyden

THE BRAQUE FAMILY TRIPTYCH



The central panel of this three-sectioned painting shows Christ, giving his blessing as Ruler of the World, flanked by the Virgin Mary and St. John the Evangelist with his chalice. The left-hand wing depicts John the Baptist holding the Holy Scripture, while the right-hand panel is devoted to Mary Magdalene with her ointment jar. This triptych, whose small format indicates it was designed for private devotion, was painted for the French nobleman Jehan Braque and his wife, Catherine de Brabant, whose coat of arms appears on the reverse of the wings. The occasion may have been the premature death of the husband in 1452 after two years of marriage. The subject is the redemption of mankind through the sacrificial death of Christ, who is presented as an icon in the center of the altarpiece. The figures are depicted half-length in the foreground, and the realistic style with which they are portrayed, clearly influenced by the art of Jan van Eyck, gives the viewer the impression of being able to reach out and touch them. The words on the banners relate to Christ. Behind the figures is a continuous landscape that extends across all three panels and whose spatial depth was an innovation in Netherlandish painting. It is possible that Rogier van der Weyden was responding to the artistic influence he experienced during his pilgrimage to Rome in the Jubilee year 1450.

Rogier van der Weyden, 1399–1464
The Braque Family Triptych, ca. 1450
H: 40 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 4; R.F. 2063

Rogier van der Weyden, workshop of

THE ANNUNCIATION

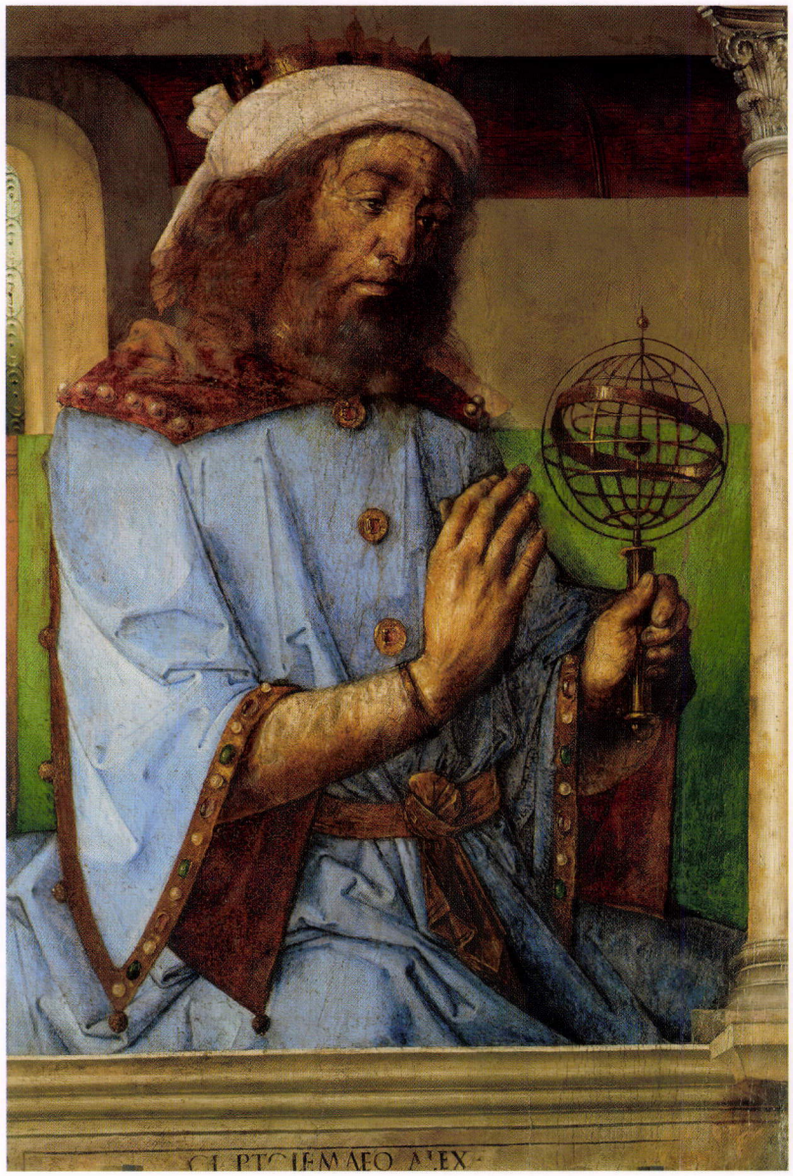
The Annunciation takes place in a late medieval interior whose architecture and furnishings are depicted with meticulous precision. The Archangel Gabriel, enveloped in a cope of gold brocade, has just entered the bedchamber and is greeting Mary, who looks up startled from the Bible she has been reading. The open shutters in the background provide a view of the landscape beyond. After serving an apprenticeship with Robert Campin in Tournai, Rogier van der Weyden moved in 1435 to Brussels, where he ran a flourishing workshop with many assistants, some of whom may have worked on this painting. In addition to Flemish princes, noblemen, and citizens, Rogier's patrons also included Italian merchants. *The Annunciation* was the central panel of a triptych commissioned by a member of the prosperous Villa family of bankers in Piedmont, probably for the church of San Domenico in Chieri, near Turin. The two wing panels, depicting a donor (later overpainted) on the left and the Visitation on the right, are now in Galleria Sabauda in Turin.

Rogier van der Weyden, workshop of, 15th century
The Annunciation, ca. 1435
H: 86 cm, L: 93 cm; Oil on wood
Richelieu, floor 2, room 4; INV. 1982

Rogier van der Weyden, 1399–1464
Portrait of John the Belligerent, First Duke of Clèves (1419–1481), ca. 1460
H: 49 cm, L: 31 cm; Oil on wood
Richelieu, floor 2, room 4; INV. 20223

Joos van Wassenhove (Justus van Gent) and Pedro Berruguete

PTOLEMY



In 1475 Federico da Montefeltro, duke of Urbino (1422–1482), commissioned both a Netherlandish painter and his court painter Pedro Berruguete to produce a series of 28 portraits of famous scholars for his newly fitted *studiolo* in the palace in Urbino. The Flemish artist, whom the source does not name, has been identified as Justus van Gent, one of the early painters to follow the call to Italy, where Netherlandish painting was in great demand. This idealized portrait of Ptolemy (circa 100 CE–circa 175 CE), a mathematician and astronomer of the ancient world, is an outstanding example of the detailed realism characteristic of south Netherlandish painting. The half-length Ptolemy sits in an alcove, and a window can be seen in the background on the left. He wears a blue, fur-lined cloak whose trimming is set with precious stones of different colors, a technique commonly used for medieval book covers or reliquary boxes. He wears a white turban and a crown on his head and appears to be contemplating the armillary sphere in his left hand, an instrument used to represent the motion of celestial bodies. Such a device is described in his most important work, *Almagest*, which continued to be widely read well into the modern age.

Joos van Wassenhove (Justus van Gent) and Pedro Berruguete, 1410–1480
Ptolemy, ca. 1476
H: 98 cm, L: 66 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 657

Joos van Wassenhove (Justus van Gent), 1410–1480
Plato, ca. 1476
H: 101 cm, L: 69 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 655

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Joos van Wassenhove (Justus van Gent), 1410–1480
1. *Aristotle*, ca. 1476
H: 104 cm, L: 68 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 656

Joos van Wassenhove (Justus van Gent), 1410–1480
2. *Vittorino da Feltre*, ca. 1476
H: 94 cm, L: 63 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 645

Joos van Wassenhove (Justus van Gent), 1410–1480
3. *Cardinal Bessarion*, ca. 1476
H: 116 cm, L: 56 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 646

Joos van Wassenhove (Justus van Gent), 1410–1480
4. *Virgil*, ca. 1476
H: 93 cm, L: 75 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 652

Joos van Wassenhove (Justus van Gent), 1410–1480
5. *Dante Alighieri*, ca. 1476
H: 111 cm, L: 64 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 648

Joos van Wassenhove (Justus van Gent), 1410–1480
6. *St. Jerome*, ca. 1476
H: 116 cm, L: 68 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 649

Joos van Wassenhove (Justus van Gent), 1410–1480
7. *St. Augustine*, ca. 1476
H: 118 cm, L: 62 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 650

Joos van Wassenhove (Justus van Gent), 1410–1480
8. *St. Thomas of Aquinas*, ca. 1476
H: 114 cm, L: 76 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 651

Joos van Wassenhove (Justus van Gent), 1410–1480
9. *Pietro d'Abano*, ca. 1476
H: 96 cm, L: 63 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 647

Joos van Wassenhove (Justus van Gent), 1410–1480
10. *Solon*, ca. 1476
H: 95 cm, L: 58 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 653

Joos van Wassenhove (Justus van Gent), 1410–1480
11. *Seneca*, ca. 1476
H: 99 cm, L: 77 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 654

Joos van Wassenhove (Justus van Gent), 1410–1480
12. *Pope Sixtus IX*, ca. 1476
H: 116 cm, L: 56 cm; Oil, wood
Richelieu, floor 2, room 6; M.I. 644

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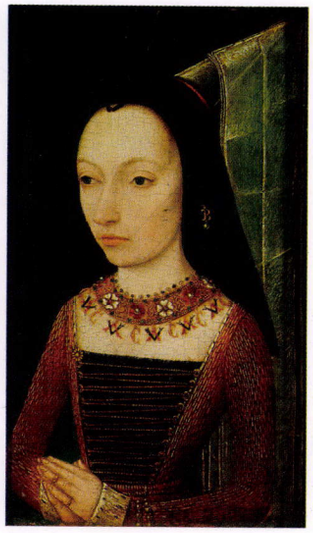

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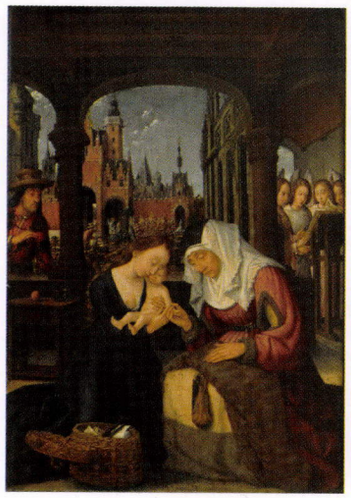

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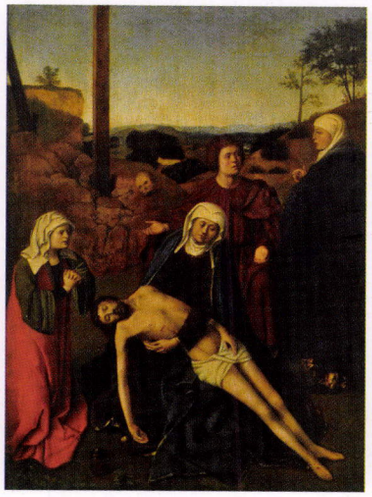

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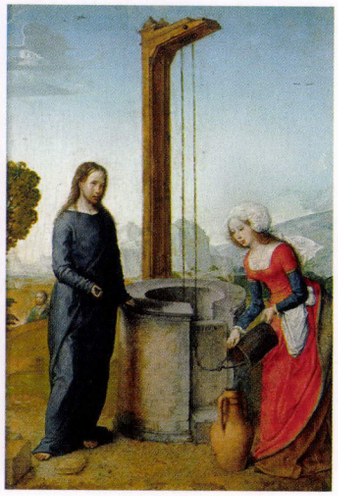

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Unknown Painter from Northern Netherlands or Germany, early to mid 15th century
1. *The Adoration of the Magi*, ca. 1450
H: 26 cm, L: 23 cm; Oil, wood
Richelieu, floor 2, room 3; DL 1973-23

Unknown Painter from Southern Netherlands, 15th century
2. *Virgin and Child Holding an Apple*, 1489
H: 43 cm, L: 54 cm; Oil on canvas
Richelieu, floor 2, room 5; R.F. 2822

Unknown Painter from Southern Netherlands, mid to late 15th century
3. *Portrait of Marguerite of York (1446–1503)*, ca. 1470
H: 20 cm, L: 12 cm; Oil, wood
Richelieu, floor 2, room 5; R.F. 1938-17

Unknown Painter from Southern Netherlands, 15th century
4. *The Virgin and Child with St. Anne*, ca. 1490
H: 45 cm, L: 32 cm; Oil on canvas
Richelieu, floor 2, room 5; INV. 1987

Petrus Christus, entourage of, 1415–1472
5. *Pietà*, ca. 1435
H: 38 cm, L: 30 cm; Oil on wood (oak)
Richelieu, floor 2, room 4; R.F. 1951-45

Juan de Flandes, 1460–1519
6. *Christ and the Samaritan*, ca. 1500
H: 17 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 2557

Gerard David, 1450–1523
7. *God the Father and Two Angels*, 1506
H: 46 cm, L: 88 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 2228

Dieric Bouts

THE LAMENTATION OF CHRIST

In 1871, when it passed from private ownership to the Louvre, this painting was thought to be the work of the Early Netherlandish painter Rogier van der Weyden. Shortly afterward, however, it was attributed to his slightly younger contemporary Dieric Bouts. It is possible that the young Bouts met Rogier and became aware of his work in Brussels while on his journeyman travels from Haarlem to Leuven. Rogier's influence can be seen in the gentle yet expressive style of figure painting, particularly when evoking sadness, which is evident here on the tear-stained face of Mary Magdalene. John the Apostle's grief for Christ is combined with sympathy for the suffering of the Virgin, whom he tries to console with an affectionate gesture. In the background of this Lamentation scene with its central pietà (the Virgin Mary with the body of Christ lying across her lap), Bouts has painted a landscape flooded with light, incorporating a detailed view of Jerusalem in the guise of a European city. The plants in the foreground, like a still-life, also testify to the skills as an observer of nature and a painter with a talent for fine detail.

Dieric Bouts, 1420–1475
The Lamentation of Christ, ca. 1475
H: 69 cm, L: 49 cm; Oil on wood
Richelieu, floor 2, room 4; R.F. 1

Dieric Bouts, workshop of, 1420–1475
The Virgin Nursing the Child, ca. 1470
H: 20 cm, L: 12 cm; Base coat gold, wood
Richelieu, floor 2, room 4; M.I. 734

Dieric Bouts, workshop of, late 15th century
St. Joseph and Two Shepherds, late 15th century
H: 75 cm, L: 55 cm; Oil on wood
Richelieu, floor 2, room 4; R.F. 2622

Hans Memling

ANGEL HOLDING AN OLIVE BRANCH

Hans Memling's *Angel Holding an Olive Branch* is one of the most enchanting works of Early Netherlandish painting. Acquired by the Louvre in 1993, the panel was originally substantially bigger and depicted the angel as a full-length figure. The gold background, rare in Early Netherlandish painting, symbolizes the heavenly sphere. The uncommon motif of an olive branch in place of the usual lily stem was borrowed by Memling from Italian Renaissance art. This small picture is most probably a fragment of the left wing panel of a triptych for private devotion that is known to have been in the possession of Margaret of Austria (1480–1530), the daughter of Duchess Mary of Burgundy and Emperor Maximilian I, at the beginning of the 16th century. Margaret, regent of the Netherlands, gave the triptych as a gift to the monastery at Brou. The work was the product of an unusual collaboration between artists of different generations. A historical inventory documents the central panel (now lost) of Christ as a Man of Sorrows in the arms of his mother, Mary, as having been painted by Rogier van der Weyden before being incorporated by Hans Memling into a triptych around 1475–1480. The almost complete right wing panel depicting an angel holding a sword is now in the Wallace Collection in London.

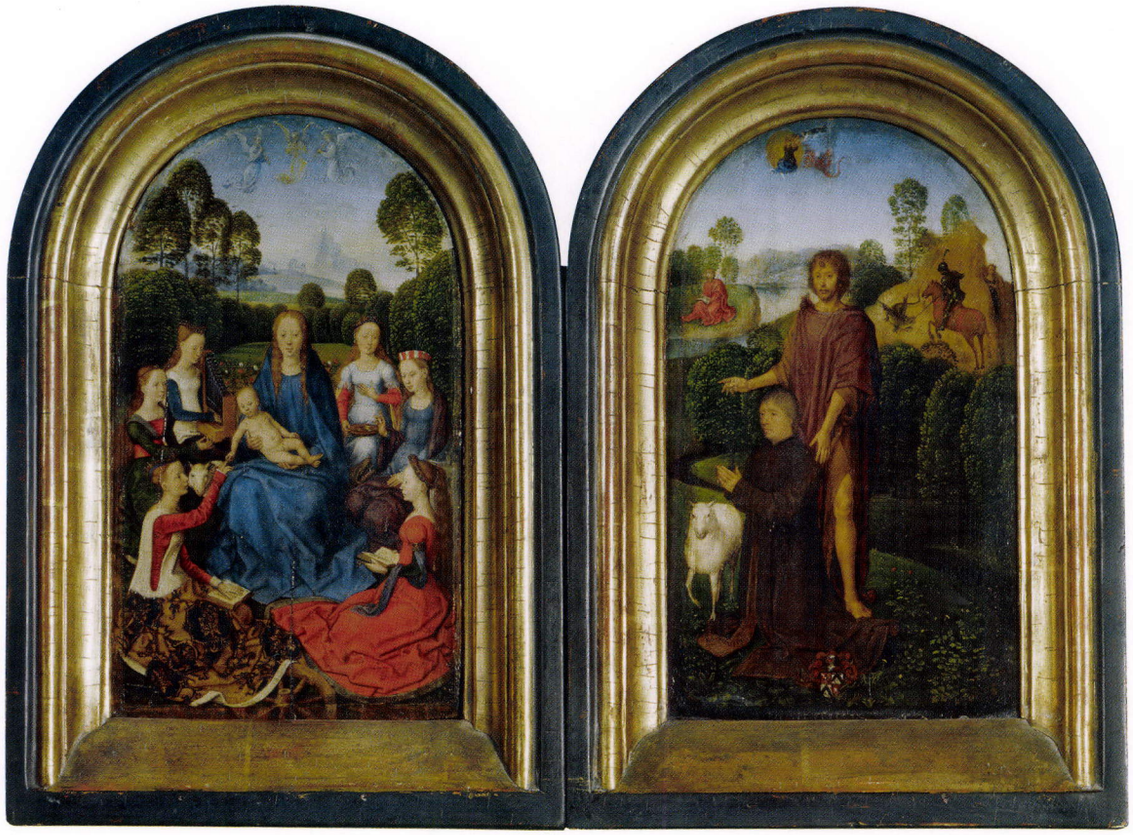
Hans Memling, 1435–1494
Angel Holding an Olive Branch, ca. 1475
H: 16 cm, L: 10 cm; Oil on wood (oak), gold foil
Richelieu, floor 2, room 5; R.F. 19931

Hans Memling, 1435–1494
Triptych of the Rest during the Flight into Egypt, ca. 1490
H: 47 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 5; INV. 1453, INV. 1454, R.F. 1974-30

Hans Memling, 1435–1494
Portrait of an Old Woman, ca. 1470
H: 35 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 1723

Hans Memling

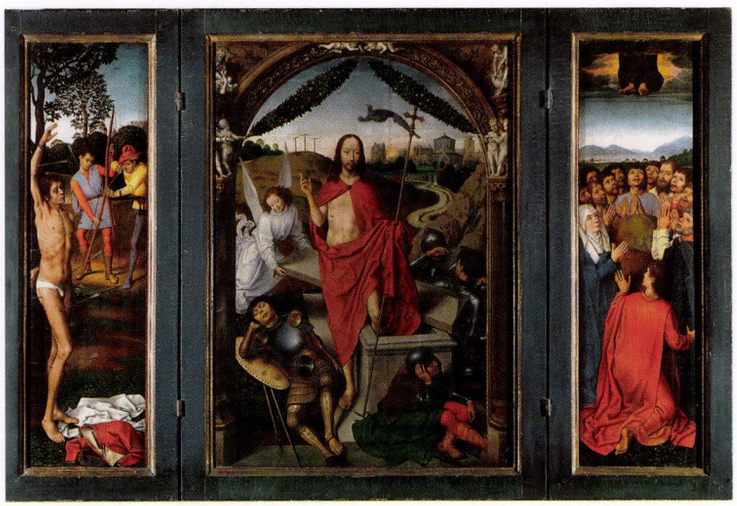
DIPTYCH OF JAN DU CELLIER



Hans Memling, 1435–1494
Diptych of Jan du Cellier, 1491
H: 25 cm, L: 15 cm; Oil on canvas
Richelieu, floor 2, room 5; R.F. 309, R.F. 886

Hans Memling, 1435–1494
Triptych of the Resurrection, ca. 1490
H: 62 cm, L: 42 cm; Oil on wood
Richelieu, floor 2, room 5; M.I. 247, M.I. 248, M.I. 249

This small diptych for private devotion depicts the Virgin with female saints in a garden on the left panel, and the kneeling donor with John the Baptist in a landscape setting on the right. In the background of the right panel are John the Baptist on the island of Patmos, seeing his apocalyptic vision of the Virgin, and St. George slaying the dragon. John is the patron saint of the donor, who can be identified by his coat of arms as Jan du Cellier, a citizen of Bruges and member of the guild of apothecaries and spice merchants. The Virgin is sitting with her child in an enclosed rose garden, a *hortus conclusus* symbolizing the purity of the Mother of God. On the left in the foreground, St. Catherine is undergoing her mystic marriage to Christ, who can be seen placing the ring on her finger. Hans Memling traveled as a young artist from Germany to Bruges, where he soon became an internationally celebrated painter. Despite its small size, the *Diptych of Jan du Cellier* is ranked as one of the artist's late masterpieces. The left panel demonstrates Memling's gift for the detailed depiction of magnificent costumes and realistic and atmospheric rendering of nature, while the right panel testifies to his much sought-after talent as a portrait painter.



Hans Memling

THE VIRGIN AND CHILD WITH SS. JAMES AND DOMINIC, OR THE JACQUES FLOREINS ALTARPIECE

This large-format Madonna is thought to have been painted around 1490 for the prosperous Bruges spice merchant Jacob Floreins and his large family. The Floreins family or merchant's crest appears in the foreground, in the carpet before the enthroned Virgin. It is highly probable that Floreins's wife, who is shown wearing widow's garb, commissioned the painting for the funerary chapel of her husband, who is believed to have died of the plague in 1488. Wearing the scallop shell on his hat, St. James, the patron saint of the spice merchant, pleading here for the salvation of the donors, appears before the Virgin on the left. On the right stands St. Dominic, the founder of the Dominican order, which was associated with an important cult of the Virgin. Mary herself is seated on a white marble throne in front of a golden cloth of honor, which sets her apart from the earthly realm. The Infant Jesus turns toward the donor in a gesture of blessing while the Virgin's gaze is directed toward the donor's wife. The imaginary scene appears to be unfolding in the atrium of a light-filled hall church. Views of the surrounding area can be glimpsed in the background on either side. A castle or town and a knight can be made out on the left, while a farm and animals occupy the view on the right.

Hans Memling, 1435–1494
The Virgin and Child with SS. James and Dominic, or the Jacques Floreins Altarpiece, ca. 1488
H: 130 cm, L: 160 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 215

Gerard David

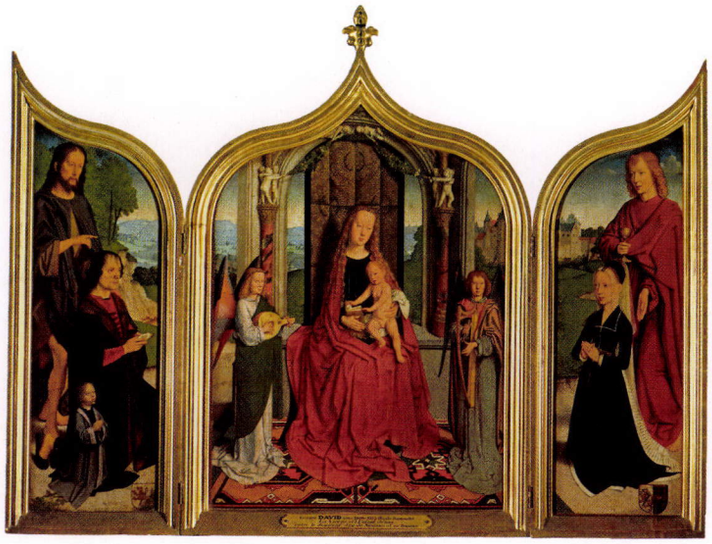
THE WEDDING AT CANA WITH PRAYING DONORS (JAN DE SEDANO AND HIS WIFE)

Gerard David, 1460–1523
The Wedding at Cana with Praying Donors (Jan de Sedano and His Wife), ca. 1501
H: 100 cm, L: 128 cm; Oil on wood
Richelieu, floor 2, room 5; INV. 1995

This painting illustrates an episode from the New Testament: the wedding at Cana at which Christ turns water into wine (John 2:1–12). Christ and his mother, Mary, are guests at a wedding when the wine suddenly runs out. At the Virgin's request, Jesus saves the day by transforming water, brought up to him by servants in large pitchers, into wine. This act was later interpreted as a symbol of the Eucharist. The other guests and expensively dressed bridal couple observe the miracle with disbelief. Christ and the Virgin are seated somewhat discretely on the left of the table and would not stand out but for their haloes and more modest clothes. The Bruges painter Gerard David has transposed the first of Christ's miracles to his own day and that of the donor, the rich Spanish merchant Jan de Sedano, who can be seen kneeling with his son and his wife in the foreground of the picture. Sedano is dressed in the red and black of the Brotherhood of the Holy Blood in Bruges, of which he was a member. The townscape in the background is reminiscent of Bruges's magnificent buildings and squares during the city's heyday in the late 15th century. *The Wedding at Cana* is one of the most original paintings to be acquired by Louis XIV, who bought the work in 1669 from the Flemish painter J.-C. de Witte.

Gerard David

THE SEDANO TRIPTYCH



Gerard David, 1460–1523
The Sedano Triptych, ca. 1495
H: 97 cm, L: 72 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 588

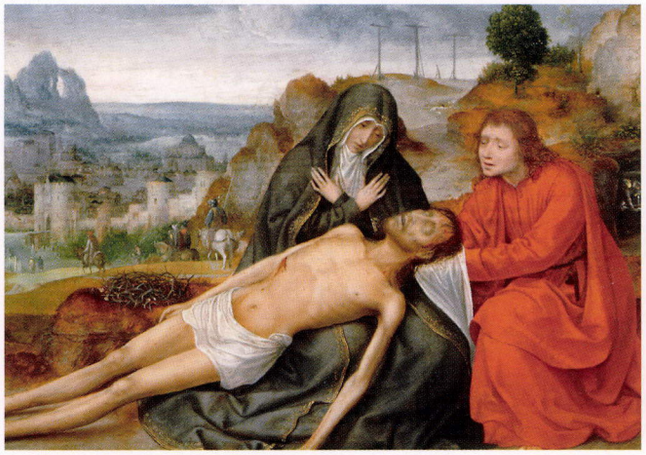
Hans Memling's death in 1494 left Gerard David as the leading exponent of Early Netherlandish painting in Bruges. David incorporated Italian Renaissance elements into his art to a far greater extent than his predecessors, which can be seen here in the garland-supporting putti framing the Virgin's throne. This large-format triptych was commissioned by the Castilian merchant Jan de Sedano, who is shown kneeling in prayer next to his small son and his patron saint, John the Baptist, on the left wing panel. Opposite them on the right panel is Sedano's young wife accompanied by St. John the Evangelist (identifiable from his chalice). The spouses appear with their respective coats of arms and are shown praying to the Virgin Mary, who is seated in a stone throne niche in the central panel flanked by two music-playing angels. The Infant Jesus on her lap leafs playfully through a book, the "Book of Life," which is also a symbol of Christ himself. The three sections are linked by a continuous and chromatically finely nuanced landscape whose realistic depiction testifies to David's great skill as a painter. The paintings of Adam and Eve on the reverse of the wings are done in unmistakable emulation of van Eyck, constituting an homage of sorts to the latter's celebrated *Ghent Altarpiece* (St. Bavo Cathedral, Ghent).

Hieronymus Bosch (Hieronymus van Aken)

THE SHIP OF FOOLS, ALSO KNOWN AS ALLEGORY OF DEBAUCHERY

With his fantastic, almost surreal pictures, Hieronymus Bosch, named after his place of birth, s'-Hertogenbosch (known in French as Bois-le-Duc), is renowned for his highly original compositions, even those that dealt with more common subjects that appeared frequently in the work of his contemporaries. His often caricatural scenes nevertheless exhibit the same detailed realism so characteristic of the south Netherlandish art of this time. This is no less true of his *Ship of Fools*, a popular theme in 15th-century art and literature. The painting once formed part of a triptych whose other two panels are now in New Haven (*Allegory of Intemperance*) and Washington (*Death and the Miser*). The boat filled with pleasure seekers was seen as a symbol of the depravity of a society given over to the earthly pleasures of gluttony and drunkenness. The clergy, represented here by a bawling, mandolin-playing nun and a raucously singing monk, is not exempt from criticism. Instead of a mast and sails, the ship has a kind of maypole that one passenger is attempting to climb. The fruit clinging to the foliage at the top of the maypole is a grinning mask. Piloted by drunks, the ship symbolizes a directionless, leaderless society sailing under the flag of immorality. This work denounces and satirizes humanity's sinful excesses that lead people to stray from a God-fearing path.

Hieronymus Bosch (Hieronymus van Aken), 1450–1516
The Ship of Fools, also known as *Allegory of Debauchery*, ca. 1500
H: 58 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 2218



Quentin Metsys, 1465–1530
Pietà, ca. 1515
H: 36 cm, L: 50 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 817

Quentin Metsys, 1465–1530
The Virgin and Child, 1529
H: 68 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 1475

Quentin Metsys

THE MONEYLENDER AND HIS WIFE

In the early 16th century, the center of Early Netherlandish painting shifted from Bruges to Antwerp, where Quentin Metsys, who has signed this work "Quentin Matsys, painter 1514," was in great demand as a painter of altarpieces and portraits. In spite of the portrait-like depiction of the moneylender and his wife, this is a genre painting containing a moral message. Rather than depicting a real moneylender's shop, the interior and its multitude of artifacts painted with a meticulous attention to detail is an invented collection of objects with, for the most part, symbolic meaning. The painting adds up to an allegory of *vanitas*, the meaninglessness of worldly pursuits, symbolized by such objects as the mirror (in which the reflected head is perhaps that of the artist), the exquisite jewelry, pearls, and, of course, the heap of gold. Instead of concentrating on her prayer book, the wife looks longingly at the coins spread out on the bench. The original frame is reported as bearing the inscription "Let the balance be just and the weights equal." This painting, or one of its numerous copies or versions, is thought to have belonged to the painter Peter Paul Rubens in Antwerp during the 17th century. This painting, which has been designated a Major Patrimonial Work, was acquired in 2005 through the generous support of Crédit Immobilier de France.

Quentin Metsys, 1465–1530
The Moneylender and His Wife, 1514
H: 70 cm, L: 67 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 1444

Quentin Metsys

MARY MAGDALENE

In Christian legend, St. Mary Magdalene is identified with a number of female figures in the New Testament: the sinner who anoints Christ's feet in the house of the Pharisee (John 7: 36–50), Mary of Bethany (Luke 10: 38–40), and one of the Marys present at the Crucifixion and Entombment (Matthew 27: 55–56, 67). She has been stylized by the Catholic Church as the epitome of the repentant sinner who renounces the temptations of the world to do penance in the desert. All these traditions are brought together in this painting acquired by the Louvre in 2006. Metsys depicts Mary as a seductive young woman dressed in a richly decorated gown with her hair covered by a masterfully executed transparent veil. However, her absent gaze suggests that she has already renounced the world in order to withdraw to the wilderness. The exquisite ointment jar, her traditional attribute, recalls her sinful past and is simultaneously a symbol of purity. In keeping with the subject, the circumcision of Christ is depicted on the vessel. Mary Magdalene's depiction as a half-length figure behind a parapet and in front of an expansive landscape is an innovation, whereby Metsys adopts a contemporary portrait format for a religious theme.

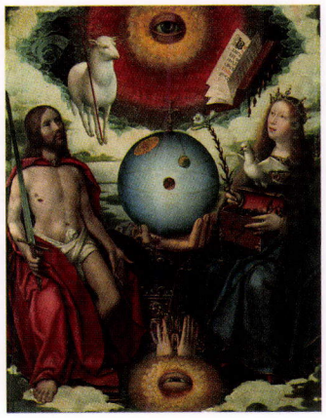
Quentin Metsys, 1465–1530
Mary Magdalene, ca. 1515
H: 85 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room 9; RF 2006-1

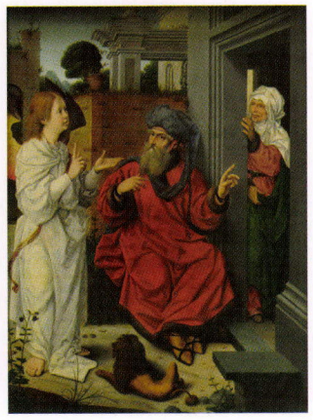
Geertgen Tot Sint Jans (Gerrit van Haarlem)

THE RAISING OF LAZARUS

Little is known about the life of Geertgen tot Sint Jans, named after the monastery of the Brethren of St. John in Haarlem, where he had rights of residency. It is thought that he came into contact with the innovations of the Early Netherlandish school through his teacher Albert van Ouwater in Holland. Geertgen adopted the realistic style of painting figures, sumptuous (often Oriental) garments, landscapes, and architecture favored by such artists as Jan van Eyck and Rogier van der Weyden. Geertgen's love of narrative, which is evident in many of his paintings, can be seen here in the different reactions of the onlookers around the open sarcophagus. While two men hold their noses in fright, the gestures and facial expressions of the bearded man next to Christ reflect the man's astonishment and disbelief. Kneeling in the foreground are the unknown donors with their daughter and a little dog. The staggered background landscape, with its many buildings, gives the picture a sense of depth and space despite the lack of correct perspective. The work is also notable for its wonderful luminosity, to which Geertgen's use of warm and brilliant colors make an important contribution.

Geertgen Tot Sint Jans (Gerrit van Haarlem), 1460–1488
The Raising of Lazarus, ca. 1480
H: 127 cm, L: 97 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 1285





Jan Provost, 1465–1529
Emerencie, Mother of St. Anne, ca. 1510
H: 80 cm, L: 47 cm; Grisaille (gray tones), oil on wood
Richelieu, floor 2, room 5; R.F. 1472

Jan Provost, 1465–1529
Christian Allegory, 1471
H: 100 cm, L: 126 cm; Oil on canvas
Richelieu, floor 2, room 5; R.F. 1973-44

Jan Provost, 1465–1529
Abraham, Sarah, and the Angel, ca. 1520
H: 71 cm, L: 58 cm; Oil on wood (oak)
Richelieu, floor 2, room 5; R.F. 1989-35

Jan Gossaert (Mabuse or Malbodius)

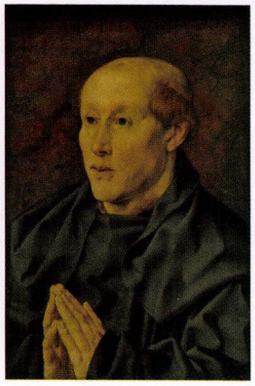
DIPTYCH OF JEAN CARONDELET

Jan Gossaert (Mabuse or Malbodius), 1478–1532
Diptych of Jean Carondelet, 1517
H: 42 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 1442, INV. 1443

Joachim Patinir (Joachim Patenier), 1474–1524
St. Jerome in the Desert, ca. 1512
H: 32 cm, L: 43 cm; Oil, wood
Richelieu, floor 2, room 9; R.F. 2429

Jan Gossaert (Mabuse or Malbodius), 1478–1532
Portrait of a 40-Year-Old Monk, ca. 1526
H: 37 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 23

Jan Gossaert is one of the most brilliant and individual south Netherlandish painters of the early 16th century. While his themes are often in the tradition of such Early Netherlandish artists as Jan van Eyck and Rogier van der Weyden, Gossaert's style is already very much of the Renaissance, which he encountered during a trip to Italy in 1508–1509. In this portrait of Jean Carondelet (1469–1544), a senior cleric and government councillor, he records the sitter's facial features, hair, and fur-trimmed coat with photographic precision. Particularly striking are the hands, which seem almost to project out of the picture space. In fact they point toward the Virgin and Child on the right. Gossaert has paid particular attention to the Virgin's gown, which hangs in soft folds, and the Christ Child's almost transparent body cloth. Only on second glance does the viewer notice the subtle finger play and realistic rendering of the gentle depressions made by the Virgin in the tender upper body of the Baby Jesus. Jean Carondolet may have commissioned this devotional work in 1517 shortly before traveling to Spain as an adviser to the future Emperor Charles V.



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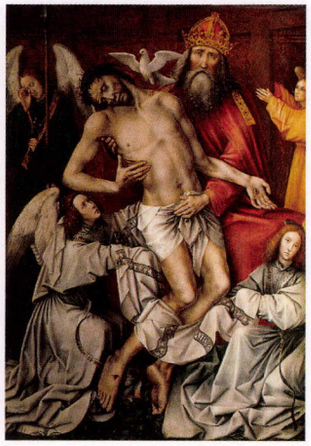
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Jean Bellegambe, 1468–1536
1. *St. Adrian*, ca. 1525
H: 75 cm, L: 33 cm; Oil, wood (oak)
Richelieu, floor 2, room 10; M.I. 817

Michel Sittow, 1496–1504
2. *The Coronation of the Virgin*, ca. 1496-1504
H: 19 cm, L: 27 cm; Oil, copper
Richelieu, floor 2, room 5; R.F. 1966-11

Jacob Cornelisz. van Oostsanen, 1474–1533
3. *Portrait of Jan Gerritsz. van Egmond*, ca. 1516
H: 46 cm, L: 35 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 1945-20

Colijn de Coter, 1480–1525
4. *The Three Marys Weeping*, ca. 1510
H: 167 cm, L: 62 cm; Oil on wood
Richelieu, floor 2, room 4; R.F. 1482

Jan de Beer, 1475–1528
5. *The Emperor Heraclius Decapitating Chosroes, King of the Persians*, ca. 1515
H: 24 cm, L: 42 cm; Oil, wood (oak)
Richelieu, floor 2, room 9; R.F. 2009-6

Colijn de Coter, 1480–1525
6. *The Throne of Grace, or The Holy Trinity with God the Son as Christ Supported by God the Father*, ca. 1510
H: 37 cm, L: 47 cm; Oil on canvas
Richelieu, floor 2, room 4; R.F. 534

Jacob Claesz (Jacob van Utrecht), 1480–1532
7. *Portrait of a Woman Holding a Carnation*, ca. 1515
H: 39 cm, L: 27 cm; Oil, wood
Richelieu, floor 2, room 10; R.F. 2091

Simon Bening, attributed to, 1483–1561
8. *The Adoration of the Magi*, ca. 1525
H: 35 cm, L: 26 cm; Oil, vellum, wood, stuck materials one upon the other
Richelieu, floor 2, room 10; D.L. 1973-18

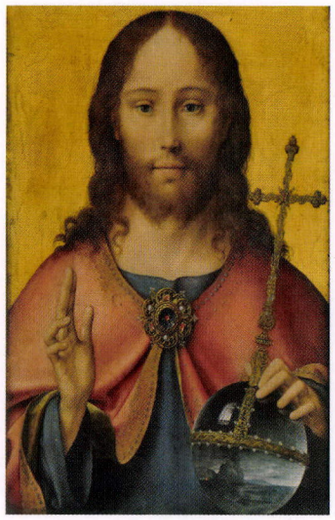
Simon Bening, 1483–1561
9. *Penitent St. Jerome*, ca. 1550
H: 28 cm, L: 19 cm; Distemper, paper (vellum), wood
Richelieu, floor 2, room 10; R.F. 198728

Joos van Cleve (Joos van der Beke)

ALTARPIECE OF THE LAMENTATION OF CHRIST

This three-section altarpiece was executed in around 1525 for a chapel endowed by Niccolo Bellogio (died 1537) in the Franciscan church of Santa Maria della Pace in Genoa. Appropriately, the crescent-shaped panel depicts the most important episode in the life of St. Francis, his stigmatization on Monte La Verna. This miraculous receiving of an impression of the wounds of the Crucifixion is seen as a physical confirmation of the saint's emulation of Christ, who is shown at the center of the main panel surrounded by a crowd of mourners. Kneeling in the foreground of the semicircular group of figures around Christ, whose own wounds are visible, are the donors accompanied by St. Nicholas of Tolentino and St. Clare. Stretching into the distance behind this scene is a landscape in which Golgotha—surmounted by the three crosses, the open tomb, and a highly fantastical version of Jerusalem—can be made out. The theme of the altarpiece panel is the Last Supper, based on Leonardo da Vinci's famous mural in Milan. Among the highly expressive figures in this scene, Joos van Cleve has immortalized himself with a self-portrait on the far left.

Joos van Cleve (Joos van der Beke), 1485–1540
Altarpiece of the Lamentation of Christ, ca. 1520
H: 145 cm, L: 206 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 1996



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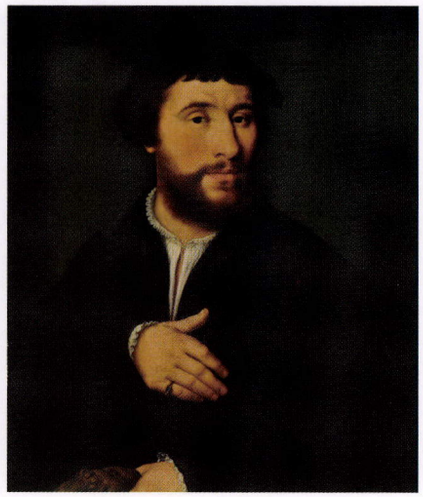

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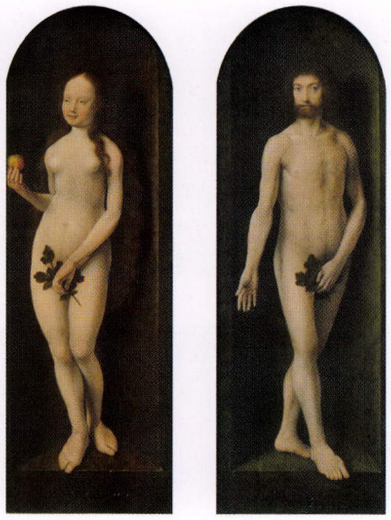

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Joos van Cleve, 1485–1540
1. *Christ as the Savior of the World (Salvator Mundi)*, ca. 1512
H: 54 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 187

Joos van Cleve, 1485–1540
2. *The Virgin and Christ Child with a Dominican (St. Dominic?) Offering His Heart*, ca. 1515
H: 57 cm, L: 56 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 2068

Joos van Cleve, 1485–1540
3. *Portrait of a Man*, ca. 1530
H: 63 cm, L: 53 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 2105

Joos van Cleve, 1485–1540
4. *St. Bernard in Prayer in front of the Virgin and the Christ Child, or The Vision of St. Bernard*, ca. 1505
H: 29 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 2230

Joos van Cleve, 1485–1540
5. *Adam and Eve*, 1507
H: 60 cm, L: 20 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 839, R.F. 840

Bernaert van Orley

THE HOLY FAMILY

Bernaert van Orley, 1488–1541
The Holy Family, 1521
H: 107 cm, L: 89 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 1473

In 1518 the young Bernaert van Orley was appointed court painter to Margaret of Austria, regent of the Netherlands, in Mechelen, Belgium. He succeeded the Venetian painter Jacopo de' Barbari (died 1516), who had shaped the taste for Italian art at Margaret's court. It is uncertain whether Bernaert had himself lived in Italy between 1509 and 1515, as earlier art historians have assumed. The figures and coloring of the Louvre *Holy Family* nevertheless reveal the distinct influence of Raphael of Urbino, whose fame by this time had spread far and wide. The antique-inspired background was an innovation in south Netherlandish art: instead of the customary landscape, Bernaert van Orley sets the figures in a magnificent ancient Roman temple complex. Of note is the subtle play of gestures and glances, all of which are directed toward the radiantly naked Infant Jesus. The Virgin Mary lovingly supports her child while the angel approaching from the left scatters flower petals at his feet on the golden brown carpet. The bowl containing the skillfully executed flower still-life has the angel's greeting "AVE GRATIA PLENA" ("Hail, favored one") written on it. Meanwhile, Christ's foster father, Joseph, observes the scene from a slightly recessed position. This composition offers unmistakable proof of how subjects, styles, and techniques circulated throughout Europe, particularly between Italy and Flanders.

Lucas van Leyden

THE FORTUNE-TELLER

Lucas van Leyden, 1489–1533
The Fortune-Teller, ca. 1508
H: 24 cm, L: 30 cm; Oil, wood
Richelieu, floor 2, room 10; R.F. 1962-17

The painter and printmaker Lucas van Leyden was regarded by his contemporaries as Holland's answer to Albrecht Dürer, whose works the Netherlander—Dürer's junior by twenty years—assiduously studied and imitated. Like Dürer, Lucas made a large number of copperplate engravings and also produced a rich body of paintings. The painters enjoyed a close artistic friendship. In addition to religious pictures, Lucas painted genre scenes, in which he reveals himself—again like Dürer—to be a careful observer of the world around him. *The Fortune-Teller* is one of the artist's earliest-known works. It shows a number of half-length figures standing around a table at which a fortune-teller is reading the cards of an elegantly dressed young man. The people in the background seem to be commenting on the proceedings, or perhaps awaiting their turn. The scene is not merely anecdotal but also contains a moral message, which is subtly indicated by the fool with his jester's stick on his shoulder who stands behind the main character. The work is intended as a reminder of the imponderability of cards, fate, and also love. In this vein, the red carnation being handed by the fortune-teller to her beau can be seen as a symbol of both love and death.

Ambrosius Benson

THE VIRGIN AND CHILD WITH SS. CATHERINE AND BARBARA

Ambrosius Benson, who may originally have been from Lombardy, arrived in Bruges in 1518 and became a pupil of the painter Gerard David. He adopted his teacher's well-fleshed-out figure style and porcelain skin as well as his fondness for sumptuous garments and somewhat dark coloring. All these characteristics are present in this painting of the Virgin and Child sitting in a forest clearing in the company of St. Catherine and St. Barbara. The composition is emphatically triangular, culminating at the top with the Virgin and Child. Catherine and Barbara are identifiable from their attributes, the wheel and sword (Catherine, on the left) and the tower (Barbara, on the right), which are worked discretely into their crowns. While hierarchically subordinate to the Virgin, they are visually emphasized through their exquisite gowns and hair. Particularly striking is Barbara's deep red velvet dress, whose folds mimic the petals of an enormous rose flower. Its hem, set with pearls and precious stones, resembles the decorative edging on the prayer books with which the saints are engrossed. In the background, the dark forest opens into a light-filled landscape combining both imaginary and realistic elements.

Ambrosius Benson, 1495–1550
The Virgin and Child with SS. Catherine and Barbara, ca. 1490
H: 133 cm, L: 108 cm; Oil, wood
Richelieu, floor 2, room 10; R.F. 1971-19

Ambrosius Benson, 1495–1550
Young Woman Reading, ca. 1520
H: 21 cm, L: 13 cm; Oil, wood
Richelieu, floor 2, room 10; R.F. 2821

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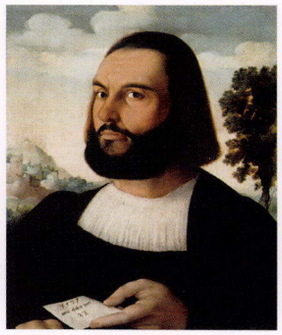
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Bernaert van Orley, 1488–1541
1. *Christ in the Garden of Olives, with the Sleeping Apostles*, ca. 1519
H: 67 cm, L: 90 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1976-1

Jan van Scorel, 1495–1562
2. *Portrait of a Man*, 1521
H: 51 cm, L: 43 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 120

Unknown Antwerp Mannerist, early to mid 16th century
3. *SS. Catherine and Margaret*, ca. 1525
H: 76 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 2249

Unknown Antwerp Mannerist, early to mid 16th century
4. *SS. Catherine and Barbara*, ca. 1500-1550
H: 69 cm, L: 50 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 988

Unknown Painter from Bruges, early 16th century
5. *The Presentation in the Temple*, ca. 1550
H: 59 cm, L: 36 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 10; R.F. 1533

Unknown Painter from Bruges, early 16th century
6. *The Wedding at Cana*, ca. 1550
H: 59 cm, L: 36 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 10; R.F. 1534

Jan Sanders van Hemessen, 1500–1563
7. *Young Tobias, Helped by the Archangel Raphael, Returning to His Father Tobit*, 1555
H: 140 cm, L: 172 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 1335

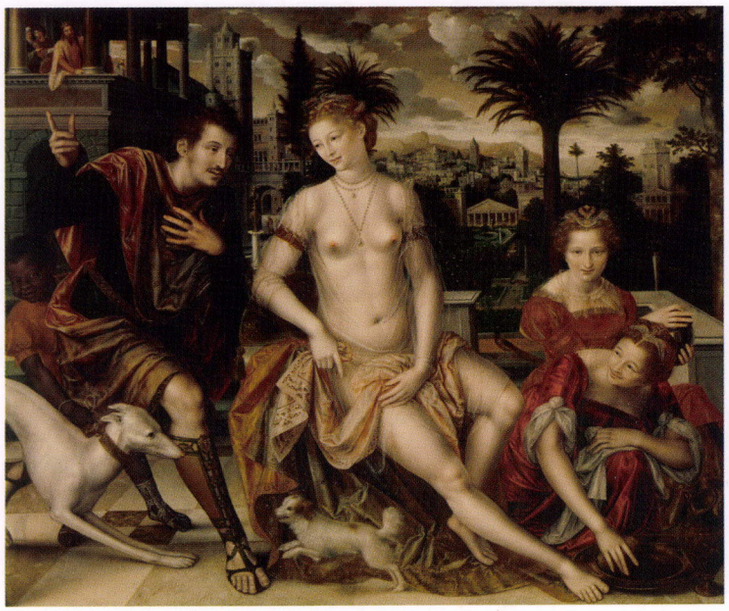
Vincent Sellaer, 1500–1589
8. *Jupiter and Antiope, Queen of Thebes, and their Twins Amphion and Zethus*, ca. 1550
H: 140 cm, L: 103 cm; Oil on wood (oak)
Richelieu, floor 2, room 11; R.F. 1981-45

Pieter Coecke van Aelst, circle of, 1502–1550
9. *The Dream of Paris*, 1533
H: 47 cm, L: 35 cm; Oil on wood
Richelieu, floor 2, room 10; INV. 2003

Jan Cornelisz Vermeyen, 1500–1559
10. *St. Jerome Meditating*, ca. 1525
H: 38 cm, L: 47 cm; Oil on canvas
Richelieu, floor 2, room 10; R.F. 2003-8

Jan Massys

DAVID AND BATHSHEBA

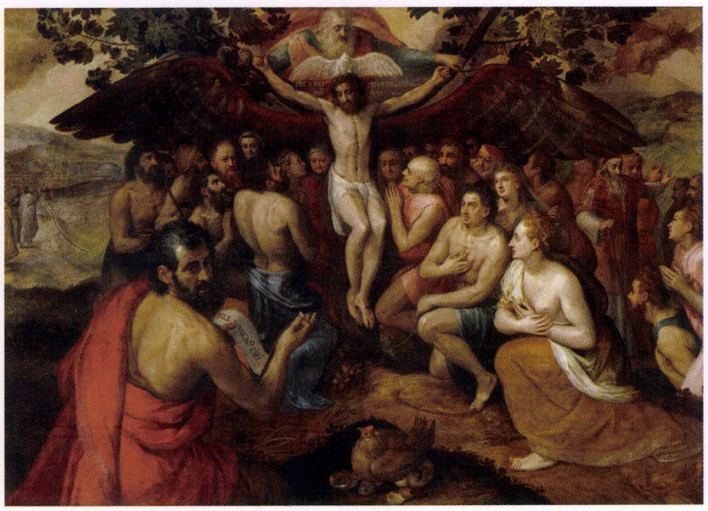


Jan Massys, 1509–1575
David and Bathsheba, 1562
H: 162 cm, L: 197 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 1446

This large-format, nearly square painting shows Bathsheba at her bath with a servant of King David. According to the Old Testament (2 Samuel 11), David spies the beautiful young wife of his army commander Uriah bathing, immediately falls in love, and invites her to a rendezvous. In the picture, Jan Massys, the son of the famous Netherlandish painter Quentin Metsys, portrays David as a small figure on the balcony of his palace while the servant points him out with his open right hand. The scene unfolds in the terrace-like gardens of the palace above a city that occupies the entire background. The fair-skinned Bathsheba, covered only by a transparent cloth, stands out strongly against the background as she provocatively exposes her leg. David's adulterous role in the story is emphasized by his dark clothing and the young Moor looking after the dogs, contrasting strongly with Bathsheba's pale innocence. Her initial hostility is also signaled by her tiny lapdog yapping at David's hound. Jan Massys completed this work after returning to Antwerp, his birthplace, from where he had been banished between 1544 and 1558 on suspicion of heresy.

Frans Floris

THE SACRIFICE OF JESUS CHRIST, SON OF GOD, BRINGING TOGETHER AND PROTECTING HUMANITY



Frans Floris, 1519–1570
The Sacrifice of Jesus Christ, Son of God, Bringing Together and Protecting Humanity, 1562
H: 165 cm, L: 230 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 20746

This late work by the Antwerp painter Frans Floris possesses an unusual iconography. It depicts an allegory of the Holy Trinity that was popular in the Middle Ages: God the Father supporting the crucified Christ on a beam with a dove perched on it, symbolizing the Holy Spirit. To the usual elements Floris adds unfurled wings, the crowd of people, John the Baptist in the left of the foreground, and a brooding hen beneath the Trinity. This last detail betrays the artist's source for the painting, a poem published under the title *Gallina* (Latin for hen) by the theologian Alardus Aemstelredamus in around 1528. In his text Alardus compares the Church to a hen protecting its chicks. Here, believers of every age, gender, and social rank can be seen gathering under the Church's protective wings, which are spread out over them by God along the arms of his sacrificed son. This large-format painting was removed from the church of Saint-Sulpice in Paris during the French Revolution and given to the church of La Courneuve near Paris, where it remained until 1977.

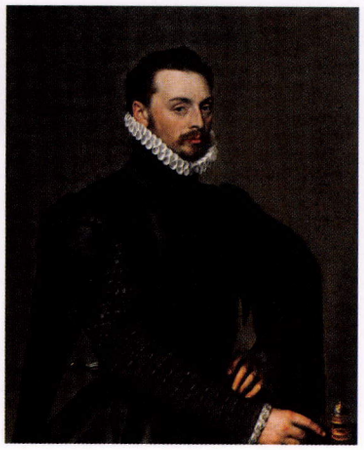
Anthonis van Dashorst Mor (Antonio Moro)

CARDINAL GRANVELLE'S DWARF

This is a life-size portrait of the court dwarf of Cardinal Granvelle with a large hound. The dog is wearing a wide collar bearing the coat of arms of the Granvelle family. As a minister of Emperor Charles V, Antoine Perrenot de Granvelle (1517–1586) was one of the most important politicians of the 16th century. By the age of twenty-three he had already become bishop of Arras, and in 1559 he was made a cardinal. Granvelle was known as a passionate art collector and patron, and was one of the first to discover the Netherlandish painter Anthonis Mor, who moved to the Spanish court in 1558 and thereafter assumed the name Antonio Moro. Granvelle commissioned Moro to paint not only his own portrait but also this unusual portrait of his dwarf. The contrast between the enormous dog, a cross between a mastiff and a pointer, and the only slightly taller dwarf, who has laid his hand on the back of the animal in a lordly manner, makes for an extremely effective composition. Unlike earlier depictions of court dwarfs in the role of the fool, Moro's subject has great dignity, emerging from the mysterious dark background in his magnificent court costume like a little prince. This painting is one of Moro's acknowledged masterpieces. It formerly belonged to the renowned Superintendent of Finance Nicolas Fouquet but was seized by Louis XIV after Fouquet's scandalous fall from grace.

Anthonis Mor van Dashorst Mor (Antonio Moro), 1519–1575
Cardinal Granvelle's Dwarf, ca. 1545
H: 126 cm, L: 92 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 1583

Anthonis Mor van Dashorst Mor (Antonio Moro), 1519–1575
Portrait of a Man Pointing at a Table Clock, 1565
H: 100 cm, L: 80 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 1582



Lambert Sustris

MARS, VENUS, AND CUPID

This painting depicts a popular theme in Late Renaissance art: a reclining Venus accompanied by Cupid. The Antwerp Mannerist Lambert Sustris shows the Roman goddess of love completely naked on a magnificently carved chaise lounge. Her porcelain-white skin stands out strongly against the dark drape in the background. She is lying in a slightly twisted pose half supported by the divan's thick cushions. Her right foot rests on the floor in front of the bed while her left leg is bent, though without quite affording a view of her pubic area. She is playing with two amorous doves while conversing with her small son Cupid, who sits on a cushion by the chaise. Cupid holds an arrow of love that is pointing toward the doves. In the background, Venus's suitor Mars, the god of war, can be seen approaching in full armor. The warm, sensuous colors and slight impasto (applying the paint thickly so that brush or palette-knife marks are visible) are characteristic of Sustris's teacher Titian, whom he accompanied to the Imperial Diet of Augsburg in 1548 and 1550. It was here that he painted—possibly for a member of the patrician Fugger family—this picture of Venus, later acquired by the Sun King, Louis XIV.

Lambert Sustris, ca. 1515–1584
Mars, Venus, and Cupid, ca. 1550
H: 132 cm, L: 184 cm; Oil on wood
Denon, floor 1, room 6; INV. 1978

Pieter Huys

THE TEMPTATION OF ST. ANTHONY

Pieter Huys joined the Guild of St. Luke in Antwerp as a painter and copperplate engraver in 1545. Not long after, he painted the Louvre version of *The Temptation of St. Anthony*, a subject he turned to on a number of subsequent occasions. The work is signed in the middle at the bottom with the words "Peeter Huys fecit 1547." The concept is borrowed directly from the paintings of his colleague Hieronymus Bosch, who died in 1516. Like his renowned predecessor, Huys takes the temptation of the hermit saint by a beautiful young woman, rich food, and all manner of diabolical creatures—as described in the medieval legend of St. Anthony—as the starting point for the invention of a fantastical world. St. Anthony himself sits under a bare tree in a melancholy pose, shocked and withdrawn into himself and accompanied by a pig (one of his attributes) that has been pierced by an arrow. All kinds of grotesque hybrid creatures crowd in on him. In the foreground a hunchbacked witch approaches, bringing in her train the Siren-like courtesan offering carnal delights. Behind St. Anthony the world is literally in flames, while the hellish creatures rampage at will across the entire picture space.

Pieter Huys, 1519–1584
The Temptation of St. Anthony, 1547
H: 44 cm, L: 56 cm; Oil on canvas
Richelieu, floor 2, room 10; R.F. 3936

Pieter Bruegel the Elder

THE BEGGARS, OR THE CRIPPLES

Pieter Bruegel the Elder, 1525–1569
The Beggars, or *The Cripples*, 1568
H: 185 cm, L: 215 cm; Oil on wood
Richelieu, floor 2, room 12; R.F. 730

This small painting was one of the last works to be completed by Pieter Bruegel the Elder, also known "Peasant Bruegel" due to his fondness for genre scenes, and is signed and dated ("BRVEGEL M.D. LXVIII") in the bottom left. *The Beggars* shows a group of cripples in strange costumes dragging themselves along laboriously on their crutches. A later inscription in Dutch has been added on the reverse ("Cripples, may your affairs prosper"), along with two couplets in Latin praising the skill of the painter. Various interpretations of the painting have been put forward. It seems reasonable to assume that it is more than just a grimly realistic genre scene but a complex allegory, the keys to which are, unfortunately, beyond our contemporary understanding. Along those lines, some commentators have read the work on the basis of the interesting headgear as a social, carnivalesque satire on the five classes of society: king, bishop, soldier, bourgeois, and peasant. Still others have interpreted the depiction of human affliction as an allusion to the moral decay of humanity. A political interpretation has also been suggested, whereby the beggars could be seen as a symbol of the anti-Spanish Geuzen confederacy (*gueux* in French, *beggars* in English) formed in 1566 to fight for the liberation of the Netherlands.

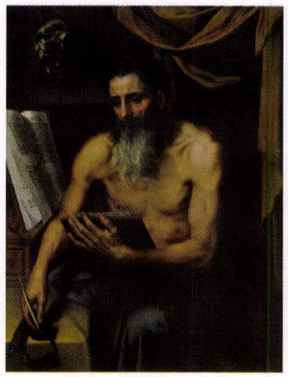
Anonymous Painter from Leiden or Antwerp, early 16th century
Lot and His Daughters, ca. 1517
H: 48 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 1185

Lucas van Valckenborgh

THE TOWER OF BABEL

Artists of all periods have been fascinated by the Tower of Babel. According to Genesis (11:1–9), humanity's first major architectural project ended in catastrophe. God is described as having destroyed the tower even before it was completed in order to put an end to mankind's pride once and for all. In Lucas van Valckenborgh's painting there is no hint of the story's dramatic conclusion. Like most painters before him, he shows work on the tower (for which he has adopted Pieter Bruegel the Elder's pyramid-like structure) quickly proceeding. In the foreground we see King Nimrod, the tower's builder, who wanted to reach to heaven with his megalomaniacal construction project. In doing so, he was rebelling against the omnipotence of God. Nimrod seduced the people of Babel into helping with the work by claiming his projects were designed exclusively for their protection, and urging them to listen only to themselves rather than to God. However, Valckenborgh's painting places the emphasis not on the moral of self-destruction but on the splendor of the tower, city, and harbor, which he renders with miniature-like precision.

Lucas van Valckenborch, 1535–1597
The Tower of Babel, 1594
H: 41 cm, L: 56 cm; Oil on wood
Richelieu, floor 2, room 13; R.F. 2427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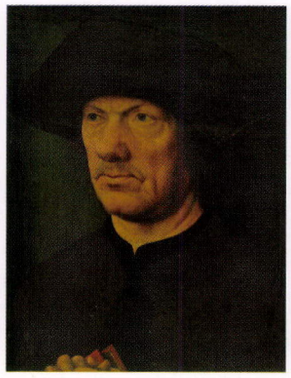
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Willem or Adriaen Thomasz. Key, 1515–1568 or 1544–1589
1. *St. Jerome in Meditation*, 16th century
H: 94 cm, L. 72 cm; Oil on wood
Richelieu, floor 2, room 11; R.F. 2008-46

Unknown Painter from Southern Netherlands, active ca.1520
2. *Portrait of a Man*, ca. 1520
H: 36 cm, L: 28 cm; Oil, wood
Richelieu, floor 2, room 5; INV. 1346

Cornelis de Visscher, 1520–1586
3. *Portrait of a 40-Year-Old Widow and a Child*, 1576
H: 136 cm, L: 108 cm; Oil, wood
Richelieu, floor 2, room 11; R.F. 1950-42

Adriaen Thomasz. Key, 1544–1589
4. *Antonio del Rio, Lord of Aertseleer, and His Two Sons*, ca. 1566
H: 166 cm, L: 82 cm; Oil on wood
Richelieu, floor 2, room 11; R.F. 216

Adriaen Thomasz. Key, 1544–1589
5. *Leonor Lopez de Villanueva, Wife of Antonio del Rio*, ca. 1566
H: 166 cm, L: 82 cm; Oil on wood
Richelieu, floor 2, room 11; R.F. 217

Anonymous Painter from Leiden, active 1525
6. *The Nativity*, ca. 1525
Ø 12 cm; Oil on wood/Oil, copper
Richelieu, floor 2, room 10; R.F. 2502

Bernaert de Ryckere, ca. 1535–1590
7. *Portrait of a Woman*, 1563
H: 54 cm, L: 42 cm; Oil on wood
Sully, floor 2, room C; R.F. 1961-48

Pieter Pietersz, 1543–1603
8. *Presumed Portrait of Claes Jobsz. Coster (1581–1605)*, 1599
H: 82 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 13; M.N.R. 447

Jan van der Straet (Giovanni Stradanus), 1523–1605
9. *Vanity, Moderation (or Modesty), and Death*, 1569
H: 22 cm, L: 31 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 1980-42

Joachim Beuckelaer, 1533–1574
10. *Christ on the Cross*, 1567
H: 56 cm, L: 56 cm; Oil on Wood
Richelieu, floor 2, room 12; R.F. 1997–6

Hans Speckaert, 1545–1577
11. *The Conversion of St. Paul on the Road to Damascus*, ca. 1570
H: 147 cm, L: 196 cm; Oil on canvas
Richelieu, floor 2, room 13; R.F. 1987-1

Marten de Vos

ST. PAUL ON MALTA BITTEN BY A SNAKE

Martin de Vos, 1532–1603
St. Paul on Malta Bitten by a Snake, ca. 1568
H: 124 cm, L: 199 cm; Oil on wood
Richelieu, floor 2, room 11; INV. 1931

This large-format, multifigure work depicts a little-known episode from the life of the Apostle (Acts 28:1–6). Shipwrecked in a storm, St. Paul is stranded with his companions on the island of Malta. After lighting a large fire to dry themselves off, a viper that was hidden among the wood bites St. Paul on the arm. However, the bite causes the saint no harm, whereupon the inhabitants of the island convert to Christianity. The painting shows Paul flinging the snake, which has wound itself around his arm, into the fire. The people grouped around the saint comment on the proceedings through their gestures. Their contemporary dress and individual features suggest that most of these figures are portraits, probably family and friends of the Antwerp merchant Aegidius Hooftman, who is portrayed with turban and sword on the extreme right of the picture. Hooftman commissioned this painting and four others from Marten de Vos in around 1566 for the walls of his dining room. De Vos's expressive style was still greatly appreciated and imitated more than fifty years later by the painters of Peter Paul Rubens's day.

Joachim Beuckelaer

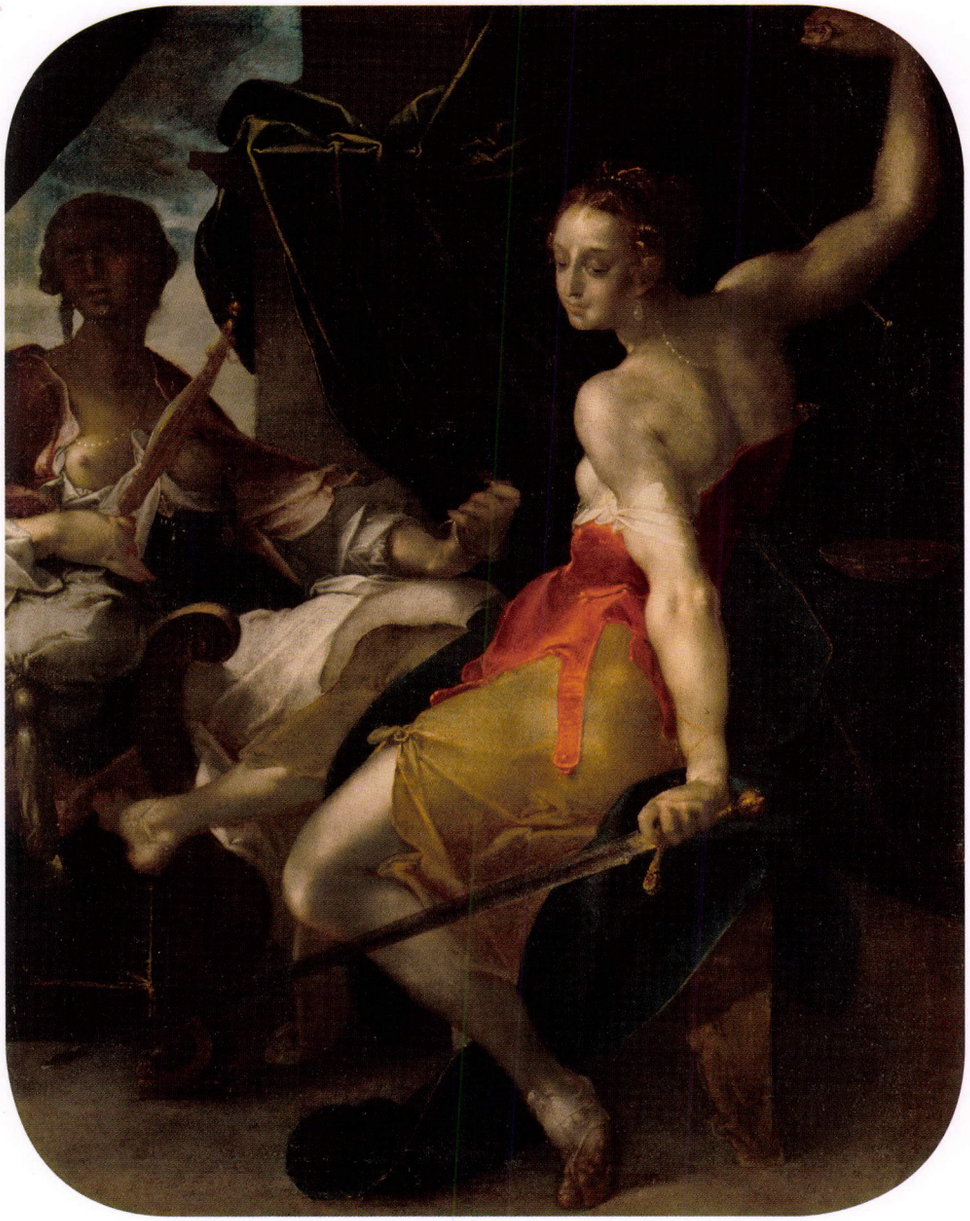
KITCHEN SCENE

Joachim Beuckelaer, 1533–1574
Kitchen Scene, 1566
H: 109 cm, L: 139 cm; Oil on wood
Richelieu, floor 2, room 12; RF. 2659

Along with his uncle and teacher Pieter Aertsen (now far better known), Joachim Beuckelaer was one of the forerunners of still-life painting, which enjoyed a golden age in the 17th century. In the work of Beuckelaer and Aertsen, the still-life is not yet ever fully independent of a historical or genre context. This is one of their "kitchen pieces" with a rustic-style scene that portrays both the food and objects as naturalistically as possible. With its strong focus on the foreground, the composition suggests that the strapping young maid has just returned from a market. Before preparing the meal, she has spread out her purchases for the viewer to see. The colorful muddle of various kinds of poultry, meat, fish, vegetables, bread, and fruits and the plates, glasses, pots, jugs, and table linen are enough to make the mouth water. This picture, signed by Beuckelaer (on the canvas with his monogram "I.W."), was stolen by the Germans from a private collection in Valenciennes during the First World War, but was subsequently recovered by its owners and acquired by the Louvre in 1928.

Bartholomeus Spranger

ALLEGORY OF JUSTICE AND PRUDENCE



The Antwerp painter Bartholomeus Spranger is regarded as the main representative of Netherlandish Mannerism, a style somewhere between Renaissance and Baroque that is characterized by classical subjects, often exaggerated and artificial poses, figures with powerful bodies and small heads, and dazzling colors with dramatic chiaroscuro. All these features are present in *Allegory of Justice and Prudence*, painted by Spranger around 1599 in Prague, where he was appointed court painter (*kammermaler*) to Emperor Rudolf II in 1581 after traveling for many years through France, Italy, and Austria working for various princes. The picture is split diagonally into two halves, creating a great dramatic effect. The drama is reinforced by the elongated personification of Justice in the foreground, whose affected pose makes her seem almost three-dimensional. The female figure in the background is identifiable from her mirror and snake as a personification of Prudence. With its combination of the two figures, this work may have had a deeper political and moral significance, alluding perhaps to the just and virtuous reign of Rudolf II.

Bartholomeus Spranger, 1546–1611
Allegory of Justice and Prudence, 1599
H: 139 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 13; R.F. 3955

Paul Bril

DIANA DISCOVERING THE PREGNANCY OF CALLISTO

Paul Bril, 1554–1626
Diana Discovering the Pregnancy of Callisto, ca. 1615
H: 161 cm, L: 206 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 207

Brunswick Monogrammist, active mid to late 16th century
The Road to Calvary, ca. 1535
H: 70 cm, L: 84 cm; Oil on wood
Richelieu, floor 2, room 9; R.F. 773

Brunswick Monogrammist, active mid to late 16th century
The Sacrifice of Isaac, ca. 1525
H: 40 cm, L: 32 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 1980

The Antwerp painter Paul Bril moved to Rome at the age of twenty-eight to complete his training with his brother Mathijs. There he became a sought-after landscape painter whose work combined the cool coloring and meticulous precision of the Netherlandish Renaissance with the freer, more painterly style of the Italian Baroque, particularly the landscape style of Domenichino. He did not paint "pure" landscapes, however. He always included a few human or animal figures and sometimes a full-blown narrative scene in the foreground. He preferred to show subjects from classical mythology, as he does in this painting with the story of Diana and Callisto from Ovid's *Metamorphoses*. In the foreground we see Diana the Huntress bathing in a stream with her nymphs. Diana, who can be identified on the right by her crescent-moon crown, has just discovered, thanks to her companions' betrayal of Callisto, that Callisto is with child. Despite her vow of eternal chastity as a nymph, Callisto gave herself to Jupiter, the father of the gods, who approached her disguised as her mistress Diana. Diana puts her hands up to reject the nymph, who gives birth to her son Arcas not long after. Paul Bril was one of the progenitors of the "historical" or "heroic" landscape, a genre that Nicolas Poussin would come to perfect in his exploration of the classical landscape style. The Neoclassicists, who in the years around 1800 sought to regenerate interest in landscape painting, surely looked to Bril as a model, for his paintings were by that time already in the collection of the Louvre.

Paul Bril

RUINS AND FIGURES, ALSO KNOWN AS THE MARKET AT CAMPO VACCINO IN ROME

In addition to landscapes, Paul Bril liked to paint ancient ruins in Rome and the Campagna di Roma (the low-lying area surrounding Rome in the Lazio region of central Italy) at the beginning of the 17th century. This small painting on copper depicts the colorful market activity that was a daily occurrence on the Campo Vaccino in Rome. The area had been known as Campo Vaccino, meaning "cattle field," since the Middle Ages, when the ruins were covered with grass. In the 17th and 18th centuries, systematic excavations were undertaken and the area was used for grazing. Instead of painting a precise portrait of the Campo, Bril has combined various parts of the ruins with fictitious elements, such as the tavern integrated into the ancient temple complex on the left. This collage method has produced an extremely picturesque composition that is not without a certain drama thanks to the painter's handling of light and color. Also contributing to the success of this work, bought by Louis XIV in 1662 from the East Indies merchant Everhard Jabach, are the colorful scenes in the foreground involving peasants and tradespeople. Bril has reproduced the bustling activity in the Roman tavern with great attention to detail. The man with his back to the viewer, relieving himself next to the tavern, for example, is particularly well observed and lifelike.

Paul Bril, 1554–1626
Ruins and Figures, also known as *The Market at Campo Vaccino in Rome*, ca. 1575–1620
H: 27 cm, L: 35 cm; Oil, copper
Richelieu, floor 2, room 14; INV. 1085

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Paul Bril, 1554–1626
1. *Diane and Her Followers on a Hunt*, ca. 1620
H: 104 cm, L: 146 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1114

Paul Bril, 1554–1626
2. *Duck Hunting*, ca. 1620
H: 104 cm, L: 147 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1113

Paul Bril, 1554–1626
3. *Landscape with Fishermen*, 1624
H: 46 cm, L: 71 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 1117

Paul Bril, 1554–1626
4. *The Nymph Syrinx Followed by Pan and Soon Changed into Reed*, ca. 1620
H: 39 cm, L: 60 cm; Oil on canvas/Oil, copper
Richelieu, floor 2, room 15; INV. 1118

Paul Bril, 1554–1626
5. *Landscape with the Pilgrims of Emmaus and Allegory of the Two Herds*, 1617
H: 95 cm, L: 142 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1121

Paul Bril, workshop of, 1554–1626
6. *Hunters at the Edge of a Pond*, ca. 1618
H: 73 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 16; D.L. 19704

Paul Bril, 1554–1626
7. *Landscape with a Deer Hunt*, ca. 1590
H: 105 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1109

Paul Bril, 1554–1626
8. *Landscape with St. John the Baptist, or St. John, in the Desert*, ca. 1620
H: 70 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 1111

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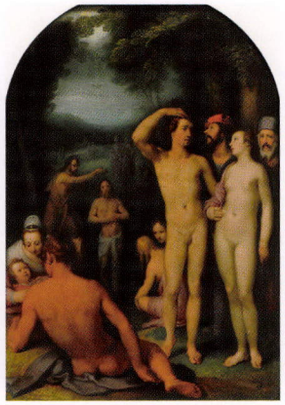
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Unknown Dutch Painter, mid 16th century
1. *Portrait of a 44-Year-Old Woman*, 1558
H: 83 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 11; M.N.R. 469

Otto van Veen (Otho Venius), 1556–1629
2. *Otto van Veen Painting, Surrounded by His Family*, 1584
H: 176 cm, L: 250 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 1911

Cornelis Cornelisz. van Haarlem, 1562–1638
3. *The Baptism of Christ*, ca. 1600
H: 45 cm, L: 33 cm; Oil, copper
Richelieu, floor 2, room 14; R.F. 1983-91

Joos de Momper, 1564–1635
4. *Mountainous Landscape with Family of Peasants Resting*, ca. 1620
H: 59 cm, L: 106 cm; Oil on wood
Richelieu, floor 2, room 14; M.N.R. 418

Tobias Verhaecht, 1561–1631
5. *The Miraculous Deliverance of the Emperor Maximilian during a Hunt*, ca. 1610
H: 57 cm, L: 94 cm; Oil on canvas
Richelieu, floor 2, room 14; M.N.R. 401

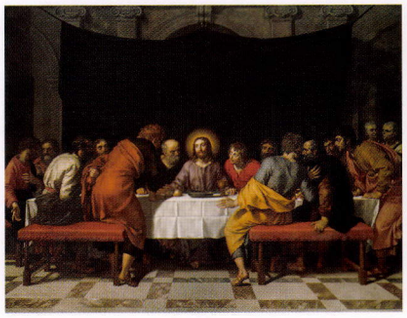
Cornelis Cornelisz. van Haarlem, 1562–1638
6. *The Baptism of Christ*, 1588
H: 170 cm, L: 206 cm; Oil on canvas
Richelieu, floor 2, room 13; R.F. 1983-25

Joos de Momper, 1564–1635
7. *Monks' Hermitage in a Cave*, ca. 1600
H: 46 cm, L: 75 cm; Oil on wood
Richelieu, floor 2, room 14; INV. 1116

Joos de Momper, 1564–1635
8. *Mountainous Landscape with Gypsies*, ca. 1620
H: 129 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1097

Joos de Momper, 1564–1635
9. *Mountainous Landscape with a Bridge and Four Horsemen*, ca. 1620
H: 135 cm, L: 156 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1104

Joos de Momper, 1564–1635
10. *Mountainous Landscape with Two Coaches and a Horseman*, ca. 1620
H: 135 cm, L: 156 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1096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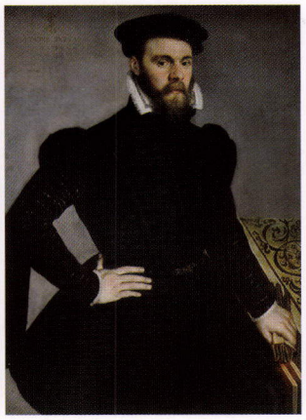
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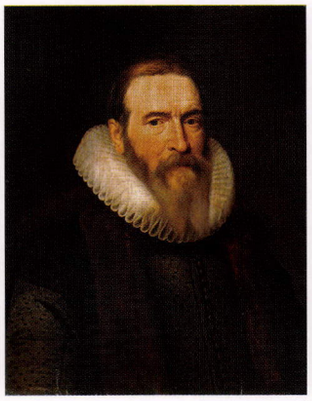
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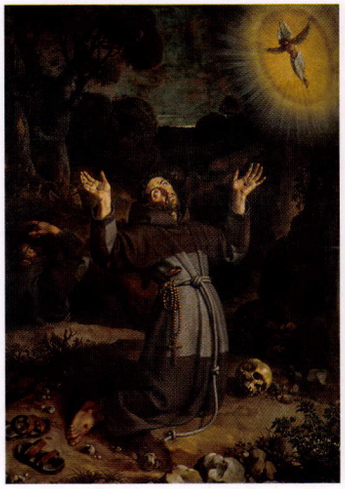
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Frans Pourbus the Younger, 1569–1622
1. *The Last Supper, or The Last Meal of Jesus Christ with His Disciples*, 1618
H: 287 cm, L: 370 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 1704

Dirck de Quade van Ravesteyn, 1565–1619
2. *Venus, Adonis, and Cupid*, ca. 1590
H: 130 cm, L: 108 cm; Oil on canvas
Richelieu, floor 2, room 17; M.N.R. 19

Unknown Painter from Antwerp, active 1565
3. *Portrait of a 33-Year-Old Man*, ca. 1565
H: 103 cm, L: 76 cm; Oil on wood
Richelieu, floor 2, room 11; INV 2100

Frederik Valckenborch, 1566–1623
4. *The Temptation of St. Anthony*, ca. 1618
H: 35 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 13; R.F. 2432

Michiel Janssz. van Miereveldm, follower of, 1567–1641
5. *Jan van Oldenbarneveld*, ca. 1617
H: 63 cm, L: 50 cm; Oil, wood
Richelieu, floor 2, room 27; INV. 1574

Frans Pourbus the Younger, 1569–1622
6. *Guillaume du Vair (1556–1621)*, ca. 1620
H: 61 cm, L: 51 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1712

Frans Pourbus the Younger, 1569–1622
7. *St. Francis of Assisi Receiving the Stigmata*, 1620
H: 227 cm, L: 162 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 1705

Frans Pourbus the Younger, 1569–1622
8. *Henry IV (1553–1610), King of France, in Armor*, ca. 1610
H: 43 cm, L: 28 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 1707

Frans Pourbus the Elder, 1545–1603
9. *Viglius van Aytta (1507–1577)*, ca. 1600
H: 30 cm, L: 40 cm; Oil, copper
Richelieu, floor 2, room 13; R.F. 3049

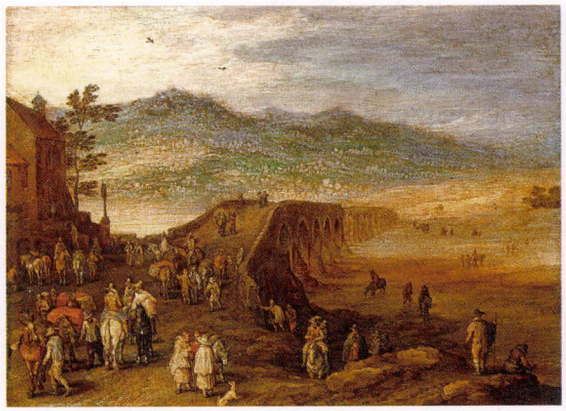
Joachim Wtewael

PERSEUS RESCUING ANDROMEDA

The legend of the Greek hero Perseus and his beautiful spouse Andromeda has enjoyed enormous popularity in art and literature from antiquity onward. The Utrecht Mannerist Joachim Wtewael bases this version on Ovid's account in *The Metamorphoses*. While on his way home, Perseus, the offspring of gods (shown here riding the winged Pegasus), encounters Andromeda, chained to a rock and guarded by a sea monster. Her looming fate is indicated by the still-life-like arrangement of skulls and bones on the ground and the horrified figures of her parents who can be seen in the background rushing to the scene. Just as the monster is about to devour Andromeda, Perseus defeats it with a blow from his sword, thereby winning Andromeda and her kingdom. Like his model Titian, Wtewael has placed the emphasis of the painting not on the battle scene but on the seductive female nude in the foreground. The perspective has been cleverly manipulated in order to position her head on the same level as her rescuer and future husband. The zigzagging composition also guides the viewer's glance toward the background, a masterpiece of fantasy landscape painting.

Joachim Wtewael, 1556–1638
Perseus Rescuing Andromeda, 1611
H: 180 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 13; R.F. 1982-51

Joachim Wtewael, 1556–1638
Jupiter Entering Danae's Room, 1569
H: 139 cm, L: 103 cm; Oil on wood (poplar)
Richelieu, floor 2, room 14; R.F. 1979-23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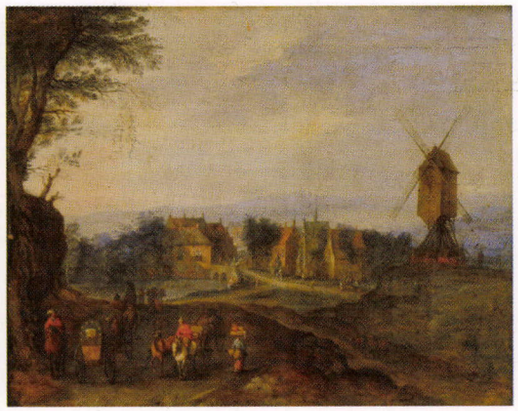
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Jan Brueghel the Elder, 1568–1625
1. *The Bridge at Talavera*, ca. 1610
H: 21 cm, L: 28 cm; Oil, copper
Richelieu, floor 2, room 14; M.I. 908

Jan Brueghel the Elder, 1568–1625
2. *Landscape with a Windmill*, ca. 1600
H: 28 cm, L: 35 cm; Oil, copper
Richelieu, floor 2, room 14; M.I. 909

Jan Brueghel the Elder, 1568–1625
3. *Air, or Optics*, 1621
H: 45 cm, L: 65 cm; Oil, copper
Richelieu, floor 2, room 15; INV. 1093

Jan Brueghel the Elder, 1568–1625
4. *Battle of Issus*, 1602
H: 80 cm, L: 136 cm; Oil on wood
Richelieu, floor 2, room 14; INV. 1094

Jan Brueghel the Elder, follower of, mid 17th century
5. *The Landing*, ca. 1650
H: 14 cm, L: 20 cm; Oil, copper
Richelieu, floor 2, room 23; INV. 1100

Jan Brueghel the Elder, follower of, 17th century
6. *The Meeting at the Mill*, 17th century
H: 14 cm, L: 20 cm; Oil, copper
Richelieu, floor 2, room 23; INV. 1101

Jan Brueghel the Elder, 1568–1625
7. *Imaginary View with the Temple of the Sibyl in Tivoli and the Bridge of Talavera*, ca. 1610
∅ 22 cm; Oil, copper
Richelieu, floor 2, room 14; INV. 1099

Jan Brueghel the Elder, follower of, 17th century
8. *Water*, ca. 1616
H: 47 cm, L: 69 cm; Oil on wood (oak)
Richelieu, floor 2, room 16; R.F. 193897

Jan Brueghel the Elder, follower of, 17th century
9. *Fire*, ca. 1620
H: 47 cm, L: 69 cm; Oil on wood (oak)
Richelieu, floor 2, room 16; R.F. 193898

Jan Brueghel the Elder, follower of, 17th century
10. *Landscape with Windmills*, 17th century
H: 88 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 14; R.F. 2547

Hendrick Goltzius

VENUS AND CUPID SPIED ON BY A SATYR, FORMERLY KNOWN AS JUPITER AND ANTIOPE

Hendrick Goltzius is known primarily as a draftsman and copperplate engraver. He built up an immense oeuvre of graphic work before devoting himself almost exclusively to painting after 1600. His late paintings are heavily influenced by Italian Mannerism, which he encountered firsthand during his Italian journey between 1590 and 1591. This painting of Venus and Cupid surprised by a satyr is one of the artist's last works, and its vivid colors and sculptural figures give it something of a Rubens-like quality. For a long time the subject was thought to be Jupiter and Antiope. Ovid tells of Jupiter transforming himself into a satyr in order to draw near to the beautiful Antiope, daughter of the king of Thebes. The lascivious woman in the foreground is now thought to be the goddess of love, Venus, here with her legs crossed in a pose inspired by Michelangelo. In an unusual gesture, she clutches her right breast, causing milk to spurt from it. This seems to inflame the lecherous desires of the approaching satyr even more. The little Cupid forms a link between the two figures.

Hendrick Goltzius, 1558–1617
Venus and Cupid Spied on by a Satyr,
formerly known as *Jupiter and Antiope*, 1616
H: 100 cm, L: 133 cm; Oil on canvas
Richelieu, floor 2, room 15; R.F. 2125

Jan Brueghel the Elder

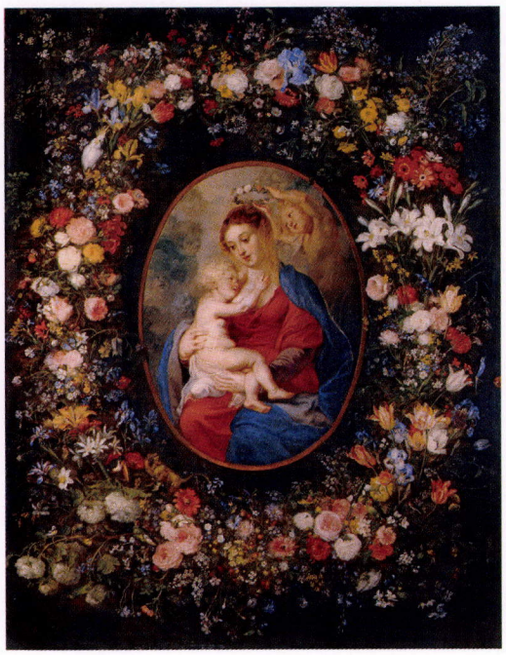
EARTH, ALSO KNOWN AS THE EARTHLY PARADISE

Jan Brueghel the Elder, 1568–1625
Earth, also known as *The Earthly Paradise*, ca. 1607
H: 46 cm, L: 67 cm; Oil, copper
Richelieu, floor 2, room 15; INV. 1092

This work, painted in 1607–1608, was the first in a cycle of the four elements commissioned from Jan Brueghel the Elder in 1607 by Cardinal Federico Borromeo, archbishop of Milan. It represents the element earth in the form of an earthly paradise. This small-format work was painted in oils on copper, producing an enamel-like effect. It depicts an extensive forest that opens up before the viewer's eyes into a large clearing divided in two. Brueghel has painted the individual leaves of the broad-leaved trees and plants in the sunlight-bathed foreground with minute attention to detail. The flowers are also rendered with meticulous botanical precision. A wide assortment of animals can be seen romping amid the trees and shrubs. Beasts of prey, roe deer, birds, a horse, a cow, a goat, some small creatures, and a mighty elephant lumbering up from the background are shown coexisting peacefully. However, in the far distance the Fall of Man is already being announced, with God the Father pointing out the Tree of Knowledge to Adam and Eve. Jan Brueghel sent the four-part cycle to Milan in 1616–1618. *Air* (or *Optics*) is also in the Louvre. Upon its unveiling the series was met with much admiration, giving rise to several more or less autograph versions.

Jan Brueghel the Elder

THE VIRGIN, INFANT JESUS, AND ANGELS IN A GARLAND OF FLOWERS

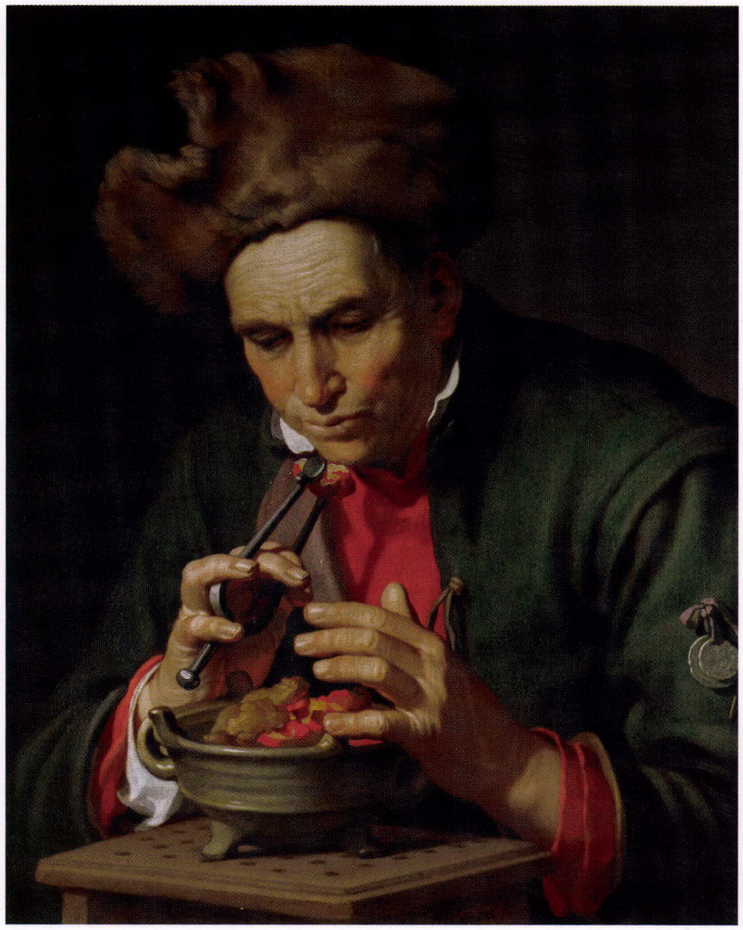


Jan Brueghel the Elder, 1568–1625
The Virgin, Infant Jesus, and Angels in a Garland of Flowers, ca. 1617
H: 84 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1764

This painting is an unusual artistic collaboration between two of the foremost Netherlandish painters of the early 17th century. Jan Brueghel the Elder was responsible for the floral frame, and the medallion of the Virgin and Child is the work of Peter Paul Rubens. Jan Brueghel—known as "Velvet Brueghel" for his soft and delicate style, but also as "Flower Brueghel" because of his talent for depicting plant life—was able to combine his two great talents in this work. As the subtle coordination of colors shows, combining a devotional medallion with a flower garland was fundamental to the original concept. Brueghel's flower frame is no mere decorative addition but an essential aspect of the picture. Optically, it appears to the viewer as an enlargement of the garland of roses above the Virgin's head. The careful selection and arrangement of flowers also establishes a symbolic relationship between the frame and the figures. The lily that appears next to the Virgin's head is a symbol of her purity. The painting is thought to have been a gift from Jan Brueghel to Cardinal Federico Borromeo, archbishop of Milan, who comments on the collaboration between Brueghel and Rubens in his letters.

Abraham Bloemaert

ALLEGORY OF WINTER (AND LOVE)



Dutch painter Abraham Bloemaert has painted the atmosphere and sensory impressions of this picture so masterfully that the viewer can almost feel the winter chill and welcome warmth of the small fire. The tightly framed composition shows a man bent over a small coal-fired stove. The fire generates both warmth and light, bathing the painting in a highly effective chiaroscuro and sharply modeling the man's outstretched hands and facial features. Bloemaert has shown particular skill in his rendering of the thick brown fur hat. The man's red vest mirrors the glowing coals, causing them to blaze all the more brightly. This painting is one of a sequence of half-length genre portraits by Bloemaert, who was among the most successful Dutch painters of his generation. The Utrecht Caravaggist—so named because of the influence on his work by the Italian Baroque painter Caravaggio—has signed the painting "A. *Bloemaert. fe*" ("A. Bloemaert painted this [picture]") on the side of the stove. It may be that underlying this allegory of winter is an allegory of love, symbolizing the fires of passion that require careful tending.

Abraham Bloemaert, 1564–1651
Allegory of Winter (and Love), ca. 1625
H: 70 cm, L: 57 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1053

Abraham Bloemaert, 1564–1651
The Adoration of the Shepherds, 1612
H: 288 cm, L: 229 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 1052

Abraham Bloemaert, 1564–1651
The Preaching of St. John the Baptist, ca. 1590
H: 67 cm, L: 90 cm; Oil on canvas
Richelieu, floor 2, room 14; R.F. 1976-14

Abraham Bloemaert, workshop of, late 16th century
The Preaching of St. John the Baptist, ca. 1590
H: 97 cm, L: 131 cm; Oil on canvas
Richelieu, floor 2, room 17; M.N.R. 460

Ambrosius Bosschaert the Elder

BOUQUET OF FLOWERS IN A STONE ARCH WITH A LANDSCAPE

Ambrosius Bosschaert the Elder, 1573–1621
Bouquet of Flowers in a Stone Arch with a Landscape, ca. 1619
H: 23 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 1984-150

Ambrosius Bosschaert the Elder is one of the few painters of the Dutch school of around 1600 who remain well known today. Although he was extremely popular during his lifetime, he soon became relatively unknown. Active initially in Antwerp (Flanders) and subsequently in the prosperous Dutch cities of Middelburg, Utrecht, and Breda, Bosschaert is now regarded as one of the pioneers of still-life painting at the beginning of the 17th century. He was among the first painters to raise artistically arranged bouquets of flowers, which had previously been nothing more than pictorial decoration, to the status of sole motif. His aim was to depict individual flowers and plants as faithfully to nature as possible—as displayed in great variety in the vase in this painting. Initially, Bosschaert set his bouquets of flowers against a neutral dark background that showed off the colors to their best advantage. During the last few years of his life, he developed another formula whereby, as with the Louvre painting, he positioned the vase of flowers in a window arch, offering a view of the landscape behind, which gives the pictures a sense of depth. This miniature-like work is painted on a copperplate whose sheen intensifies the inner radiance of the colors.

Frans Pourbus the Younger

PORTRAIT OF HENRY IV OF FRANCE IN A BLACK COSTUME

Frans Pourbus the Younger, 1569–1622
Portrait of Henry IV of France in a Black Costume, ca. 1610
H: 39 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 16; INV. 1708

This small portrait shows a full-length King Henry IV of France (1553–1610, crowned 1594) standing in the corner of a room with a patterned stone floor before a draped curtain. His right hand rests on a tabletop whose red and gold cover lends the otherwise dark picture a certain brightness. His left hand rests on his hip in a gesture of authority. Henry is wearing a black costume with the fashionable voluminous pantaloons of the day and a close-fitting jacket. The customary white ruff is tied around his neck and white lace trim peeps out of his sleeves. The large cross-shaped insignia hanging from a green ribbon around his neck is for the Order of St. Michael, of which the French king was the head. If the barely legible inscription on the lower part of the pilaster behind Henry is correct, the portrait was painted in 1610, not long before the assassination of the fifty-seven-year-old king on May 14, 1610. This work was part of the collection at Versailles of Louis XIV, who had inherited it from his cousin Anne d'Orléans (1627–1693). It is known to have found its way to the Louvre by 1785.

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Paulus Moreelse, 1571–1638
1. *Portrait of a 45-Year-Old Man*, 1612
H: 103 cm, L: 81 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 1959-29

Jan Anthonisz. van Ravesteyn, 1570–1657
2. *Portrait of a 54-Year-Old Woman, Her Right Hand Resting on a Chair*, 1633
H: 111 cm, L: 82 cm; Oil, wood
Richelieu, floor 2, room 27; M.I. 955

Jan Anthonisz. van Ravesteyn, 1570–1657
3. *Anna van Lockhorst, Wife of Nicolas Pauw*, 1634
H: 70 cm, L: 62 cm; Oil, wood
Richelieu, floor 2, room 30; M.I. 956

Sebastiaen Vrancx, 1573–1647
4. *Pillage of a Village*, also known as *The Fire of Wommelgem near Antwerp in 1589*, ca. 1615
H: 75 cm, L: 107 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 1182

Denÿs van Alsloot, 1570–1628
5. *Winter Landscape*, 1610
H: 36 cm, L: 47 cm; Oil on canvas
Richelieu, floor 2, room 14; M.N.R. 431

Hendrick de Clerck, 1570–1629
6. *Diana Discovering Callisto's Pregnancy*, ca. 1608
H: 115 cm, L: 164 cm; Oil on canvas
Richelieu, floor 2, room 16; M.I. 960

Hendrick de Clerck, 1570–1629
7. *The Marriage of Thetis and Peleus, or The Feast of the Gods*, ca. 1606
H: 54 cm, L: 76 cm; Oil on wood/Oil, copper
Richelieu, floor 2, room 14; R.F. 1945-17

Gillis van Valckenborch, 1570–1622
8. *Biblical Battle Scene (Defeat of Sennacherib)*, 1597
H: 135 cm, L: 270 cm; Oil on canvas
Richelieu, floor 2, room 13; M.N.R. 614

Roelant Savery

ORPHEUS CHARMING THE ANIMALS

Roelant Savery, 1576–1639
Orpheus Charming the Animals, 1626
H: 32 cm, L: 42 cm; Oil on wood
Richelieu, floor 2, room 13; M.N.R. 952

Roelant Savery, 1576–1639
Walk of Polish Horsemen in a Wood, 1614
H: 34 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 13; R.F. 2224

As the fantastical reimagining of a scene from classical mythology, this small painting possesses considerable poetic charm. An assortment of animals congregates on a water meadow in the proximity of a dilapidated castle. The sky and background landscape are illuminated by bright rays of light shining through the clouds in the top left corner. The work is reminiscent of depictions of the earthly paradise but is actually a scene from the Orpheus myth. Orpheus, the son of the Muse Calliope, was given a harp by the god Apollo and was considered to be Greece's best singer, possessing the ability to charm the raging sea, any enemy, and the wild beasts. Savery's picture focuses on the effect produced by Orpheus's music—the wild animals, including lions, horses, cattle, camels, and deer, appear transfixed by its sweet strains. The birds, elated by the melody, are the only creatures still moving. With its stream, stone bridge, and ruins, the landscape is not unlike the Tyrolean scenery Roelant Savery would have encountered on his Alpine journey of 1606–1608.

Peter Paul Rubens

THE APOTHEOSIS OF HENRY IV AND THE PROCLAMATION OF THE REGENCY OF MARIE DE' MEDICI, MAY 14, 1610

Peter Paul Rubens, 1577–1640
The Apotheosis of Henry IV and the Proclamation of the Regency of Marie de' Medici, May 14, 1610, ca. 1622
H: 394 cm, L: 727 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1779

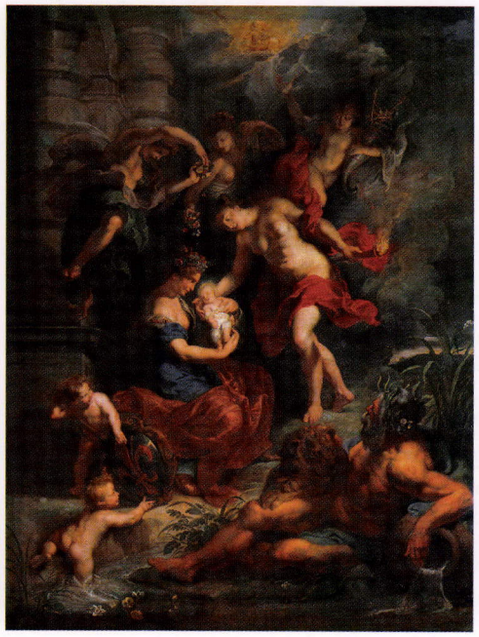
This enormous painting is part of the so-called Medici cycle painted by Peter Paul Rubens between 1622 and 1625 for the French queen Marie de' Medici (1575–1642). Among the twenty-four paintings in the cycle, which depicts the most important events in the life of Marie, a native of Florence, *The Apotheosis of Henry IV and the Proclamation of the Regency of Marie' de Medici* occupies a central position. It is also important from a biographical viewpoint, as the two scenes represent a turning point in the life of the queen. Having been married to Henry IV, twenty years her senior, since 1600, she suddenly found herself a widow after the king's assassination in 1610. The day before his murder, Marie had been crowned queen in the Cathedral of Saint-Denis so that she could serve as regent to Louis, the nine-year-old heir to the throne and future Louis XIII, should anything happen to the king, who was under threat from political enemies. Although she and Henry IV did not have a happy marriage, Marie asked Rubens to glorify Henry IV in the cycle, which she commissioned twelve years later. The assassinated king appears in this canvas like a martyr rising to heaven. On the right, the queen, dressed in mourning clothes, can be seen already receiving homage from those around her. Kept for many years at the Palais du Luxembourg, the Medici cycle had a profound effect on Watteau, who had the opportunity to study the works in situ. Transferred to the Louvre between 1790 and 1802, the series thereafter served as a model for a generation of art students and copyists who set up their easels in the galleries of the museum, beginning with Eugène Delacroix.

Peter Paul Rubens

HENRY IV RECEIVING THE PORTRAIT OF MARIE DE' MEDICI

This large-format work is part of a cycle commissioned from Peter Paul Rubens by Marie de' Medici (1575–1642), the widow of King Henry IV of France, who was assassinated in 1610. The painter completed the twenty-four enormous canvases of scenes from the life of the king and queen in just four years. Originally executed for the Palais du Luxembourg, Marie's Paris residence, the complete cycle is now on display in a dedicated room in the Louvre. The paintings extol and memorialize Henry and Marie, likening them to the classical gods Jupiter and Juno, who also serve as patron saints of the love between the earthly ruler and his consort. This particular painting in the sequence shows Henry receiving the portrait of his future bride, watched over by the two gods. At the behest of Jupiter and Juno, Love, in the form of two *amorini* (angels of love), presents the black-framed portrait to the king, who immediately falls in love. Just as the diplomats of the day would deliver betrothal pictures to their sovereigns, Hymen, the Greek god of marriage, assists here by praising the attributes of the beautiful Italian. On the left, two putti can be seen playing with Henry's armor, indicating that the king has been literally disarmed by love.

Peter Paul Rubens, 1577–1640
Henri IV Receiving the Portrait of Marie de' Medici, ca. 1621
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1772



Peter Paul Rubens, 1577–1640
The Fates Spinning the Destiny of Queen Marie de' Medici under the Protection of Jupiter and Juno, ca. 1622
H: 394 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1769

Peter Paul Rubens, 1577–1640
The Birth of the Queen in Florence on April 26, 1573, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1770

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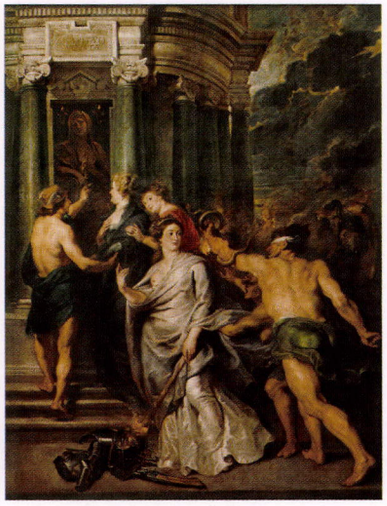

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Peter Paul Rubens, 1577–1640
1. *The Disembarkation of the Queen in Marseilles on November 3, 1600*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1774

Peter Paul Rubens, 1577–1640
2. *The Treaty of Angoulême*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1786

Peter Paul Rubens, 1577–1640
3. *The Nuptials of the Queen, or The Reception of the Ring*, 1625
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1773

Peter Paul Rubens, 1577–1640
4. *The Arrival of the Queen in Lyons, or The Meeting of the King and Queen*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1775

Peter Paul Rubens, 1577–1640
5. *The Queen Flees the Castle of Blois at Night*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1785

Peter Paul Rubens, 1577–1640
6. *The Birth of the Dauphin (Future Louis XIII) in Fontainebleau*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1776

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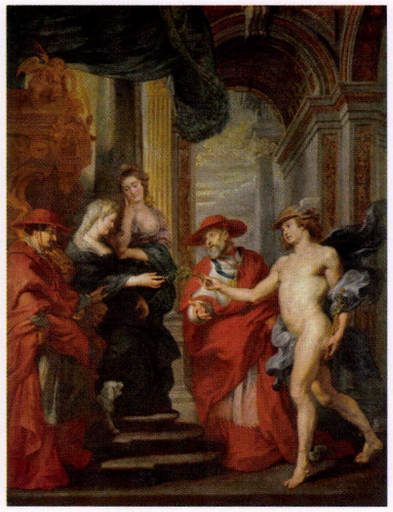

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Peter Paul Rubens, 1577–1640
1. *The Consignment of the Regency to the Queen*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1777

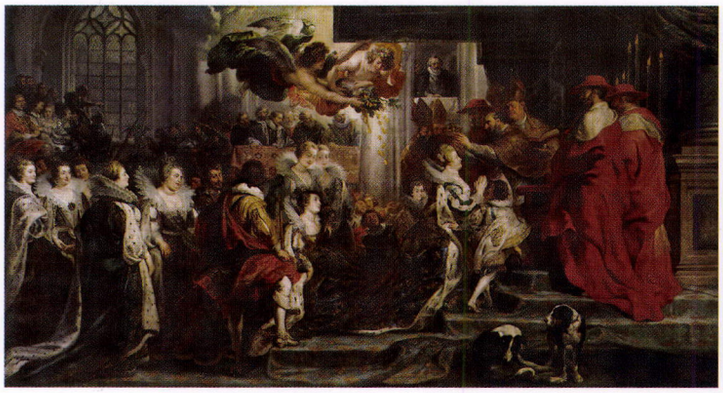
Peter Paul Rubens, 1577–1640
2. *The Capture of Juliers*, formerly called *The Voyage of Marie de' Medici to Pont-de-Cé*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1781

Peter Paul Rubens, 1577–1640
3. *The Majority of Louis XIII*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1784

Peter Paul Rubens, 1577–1640
4. *The Peace of Angers*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1787

Peter Paul Rubens, 1577–1640
5. *Marie de' Medici (1573–1642) as Triumphant Queen*, ca. 1622
H: 276 cm, L: 149 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1792

Peter Paul Rubens, 1577–1640
6. *The Full Reconciliation of the Queen with Her Son after the Death of the High Constable*, formerly known as *The Meeting of Mary de' Medici and Her Son*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1788



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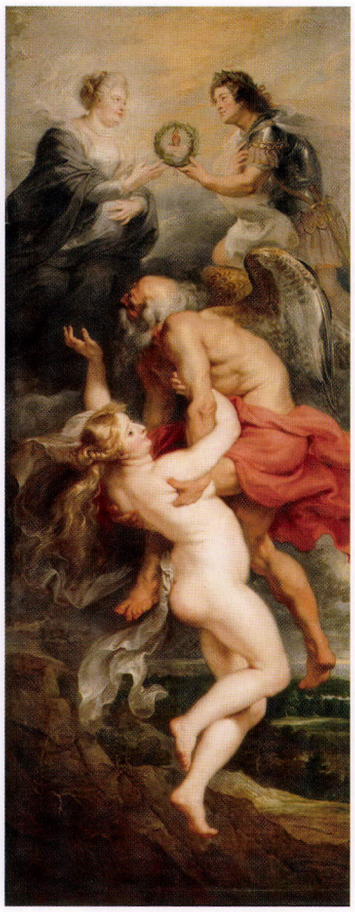

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Peter Paul Rubens, 1577–1640
1. *The Coronation in St. Denis*, ca. 1622
H: 394 cm, L: 727 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1778

Peter Paul Rubens, 1577–1640
2. *Landscape with Watering Place: Effect of Sunrise*, ca. 1638
H: 29 cm, L: 43 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1816

Peter Paul Rubens, 1577–1640
3. *The Triumph of Truth*, ca. 1622
H: 394 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1789

Peter Paul Rubens, 1577–1640
4. *The Three Fates Spinning the Destiny of Marie de' Medici*, ca. 1622
H: 50 cm, L: 64 cm; Oil on wood
Richelieu, floor 2, room 17; M.I. 212

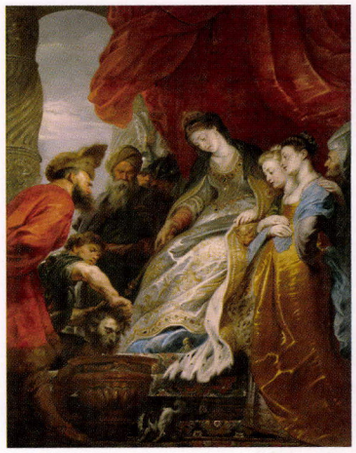
Peter Paul Rubens, 1577–1640
5. *Hercules and Omphale*, ca. 1602
H: 278 cm, L: 215 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 854

Peter Paul Rubens

ADORATION OF THE MAGI

The Adoration of the Magi was painted by Peter Paul Rubens for the high altar of the church of the convent of the Sisters of the Annonciades in Brussels. This order, which still exists today, was founded in 1501 by St. Jeanne de Valois, daughter of King Louis XI of France, and is devoted to the Virgin Mary. Rubens was commissioned by the widow of Petrus Pecquius (1562–1625), chancellor of Brabant, whose portrait he had painted in around 1620. The Virgin's red gown alludes to the red costume worn by the sisters of the order. The artist here returns to a subject he explored more than a dozen times between 1610 and 1620, as evidenced by several other versions of this composition held in collections in Madrid, Mechelen, Lyon, Antwerp, Brussels, and Cambridge. Going against tradition, Rubens has situated the adoration scene not in a dilapidated stable but in a magnificent architectural context reminiscent of the stone portico of a palace or Baroque cathedral. The only reminder of Jesus's humble birth is his straw cot. The kings bring precious gifts in the form of gold-filled vessels. Their followers can be seen entering through the arch on the right. This work is an example of Rubens's mature style at its very peak. Worth mentioning in particular is the harmonious brown, red, and yellow coloring against which the white of the three kings' clothes, the Virgin's head, and the naked Infant Jesus stand out, emphasizing their role as the main figures.

Peter Paul Rubens, 1577–1640
The Adoration of the Magi, ca. 1626
H: 283 cm, L: 219 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1762



Peter Paul Rubens, 1577–1640
Thomyris, Queen of the Massagetai, Before the Head of Cyrus, ca. 1633
H: 263 cm, L: 199 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1768

Peter Paul Rubens, 1577–1640
The Happiness of the Regency, 1625
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1783

Peter Paul Rubens, 1577–1640
Ixion, King of the Lapithes, Deceived by Juno, ca. 1610
H: 175 cm, L: 245 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 2121

Peter Paul Rubens

PORTRAIT OF HÉLÈNE FOURMENT AND TWO OF HER CHILDREN

Peter Paul Rubens married Hélène Fourment (1614–1673) in 1630, four years after the death of his first wife, Isabella. The merchant's daughter was then sixteen years old and considered the most beautiful woman in Flanders. During their ten-year marriage, she gave birth to five children, of whom this portrait shows the two eldest: Clara-Johanna, who was born in 1632, and Frans (in his mother's arms), who was born in 1633. The hint of an unfinished arm suggests that Rubens originally intended to include Isabelle, who was born in 1635, but changed his mind, perhaps for reasons of compositional balance. This way, little Frans, the son and heir, occupies the center of the picture and is the focus of his mother's, his sister's, and the viewer's attention. Alternatively, he may have planned to progressively add figures to this intimate composition to coincide with the birth of his children, which might explain why it has remained unfinished. This portrait, which was painted by Rubens with no help from his studio assistants, possesses a spontaneous vivacity. The light, almost transparent colors and broad, rapid brushstrokes endow this family scene with all the charm of a fleeting moment captured in paint. Rubens frequently used his beautiful young wife as a model. With her voluptuous figure, charming features, and porcelain complexion, she personified his ideal of female beauty.

Peter Paul Rubens, 1577–1640
Portrait of Hélène Fourment and Two of Her Children, ca. 1636
H: 115 cm, L: 85 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1795

Peter Paul Rubens

MEDIEVAL TOURNAMENT IN FRONT OF HET STEEN CASTLE

In 1635 Peter Paul Rubens acquired the estate of Het Steen in Elewijt, south of Mechelen, and with it the right to style himself "lord of Steen." This feudal estate, which had retained all the elements of a medieval castle, including battlemented keep, moats, and a drawbridge, became a favorite element in Rubens's landscapes. Acquired by Louis XV in 1742 from the heirs of Prince Victor-Amédée de Carignan, this painting expresses the medieval character of the property extremely well. In the foreground, Rubens has depicted a knightly tournament reminiscent of the battle scenes of his Antwerp colleague Sebastian Vrancx (1573–1647). Armored riders charge at one another in three groups with the aim of knocking each other off their horses with their lances. On the left, a squire can be seen gathering the fallen lances. In the background, the yellow-gold fields and meadows of Brabant plain, rendered by Rubens with great atmospheric fidelity, can be seen stretching into the distance. The medieval castle, which served Rubens as a retreat for himself and his family but also as a status symbol, makes a picturesque contribution to the overall poetic effect of the work.

Peter Paul Rubens, 1577–1640
Medieval Tournament in front of Het Steen Castle, ca. 1638
H: 72 cm, L: 106 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1798

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Peter Paul Rubens (and his workshop?), 1577–1640
1. *Clelie Crossing the Tiber*, ca. 1630
H: 114 cm, L: 144 cm; Oil on canvas
Richelieu, floor 2, room 21; INV. 1210

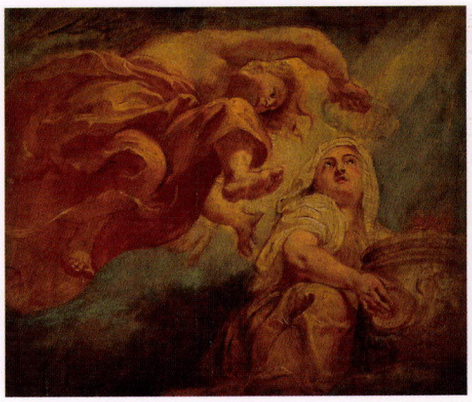
Peter Paul Rubens, 1577–1640
2. *Lot and His Family Leaving Sodom, or The Escape of Lot*, 1625
H: 74 cm, L: 118 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1760

Peter Paul Rubens, 1577–1640
3. *The Erection of the Cross*, ca. 1611
H: 68 cm, L: 107 cm; Oil on wood
Richelieu, floor 2, room 22; M.N.R. 411

Peter Paul Rubens, 1577–1640
4. *Philopoemen, General of Achéens, Admitted by His Guests to Mégare*, ca. 1609
H: 50 cm, L: 67 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 967

Peter Paul Rubens, 1577–1640
5. *The Meeting of Abraham and Melchisedech*, ca. 1620
H: 49 cm, L: 65 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 963

Peter Paul Rubens, 1577–1640
6. *The Resurrection of Lazarus*, ca. 1620
H: 37 cm, L: 28 cm; Oil on wood
Richelieu, floor 2, room 22; R.F. 188



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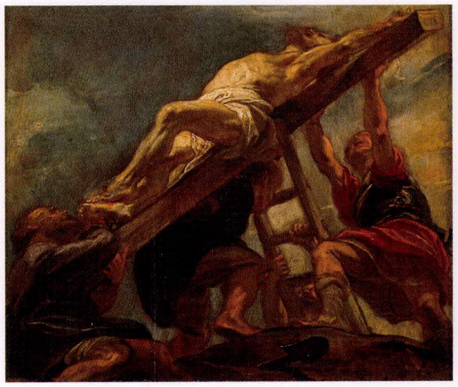

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Peter Paul Rubens, 1577–1640
1. *Piety and Victory Holding a Crown*, ca. 1628
H: 42 cm, L: 49 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 969

Peter Paul Rubens, 1577–1640
2. *The Sacrifice of Isaac by Abraham*, ca. 1620
H: 50 cm, L: 65 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 962

Peter Paul Rubens, 1577–1640
3. *The Raising of the Cross*, ca. 1620
H: 32 cm, L: 37 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 964

Peter Paul Rubens, 1577–1640
4. *Landscape with Ruins of the Mount Palatine in Rome*, ca. 1608
H: 76 cm, L: 107 cm; Oil on wood
Richelieu, floor 2, room 15; M.I. 966

Peter Paul Rubens, 1577–1640
5. *The Kermesse, or The Village Wedding*, ca. 1638
H: 149 cm, L: 261 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1797

Peter Paul Rubens, 1577–1640
6. *The Concert (or Council) of the Gods*, formerly called *The Government of the Queen*, ca. 1622
H: 394 cm, L: 702 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1780

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Peter Paul Rubens, 1577–1640
1. *The Death of Dido*, ca. 1635
H: 183 cm, L: 117 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942–33

Peter Paul Rubens, 1577–1640
2. *The Exchange of the Two Princesses of France and Spain*, ca. 1622
H: 384 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1782

Peter Paul Rubens, 1577–1640
3. *The Virgin and Child with the Holy Innocents*, formerly known as *The Virgin with Angels*, ca. 1615
H: 138 cm, L: 100 cm; Oil on canvas
Richelieu, floor 2, room 21; INV. 1763

Peter Paul Rubens, 1577–1640
4. *The Instruction of the Queen*, also known as *The Education of the Queen*, ca. 1622
H: 394 cm, L: 295 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1771

Peter Paul Rubens, 1577–1640
5. *Landscape With a Bird–Catcher*, ca. 1635
H: 46 cm, L: 85 cm; Oil on canvas
Richelieu, floor 2, room 21; INV. 1800

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Peter Paul Rubens, 1577–1640
1. *François I de' Medici (1541–1587)*, ca. 1622
H: 247 cm, L: 116 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1790

Peter Paul Rubens, 1577–1640
2. *Joanna of Austria (1547–1578)*, ca. 1622
H: 247 cm, L: 116 cm; Oil on canvas
Richelieu, floor 2, room 18; INV. 1791

Peter Paul Rubens, 1577–1640
3. *Hélène Fourment (1614–1673) on a Coach*, ca. 1850
H: 49 cm, L: 40 cm; Oil, wood
Richelieu, floor 2, room 21; R.F. 197713

Peter Paul Rubens, 1577–1640
4. *Baron Henry de Vicq (1573–1651)*, ca. 1625
H: 74 cm, L: 56 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1793

Peter Paul Rubens, 1577–1640
5. *Half-Length Portrait of a Lady*, formerly called *Portrait of Suzanne Fourment*, ca. 1622
H: 62 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1796

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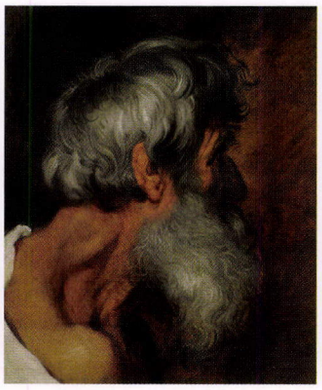
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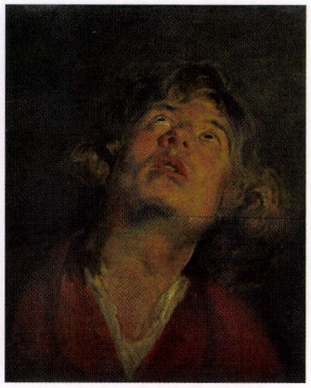
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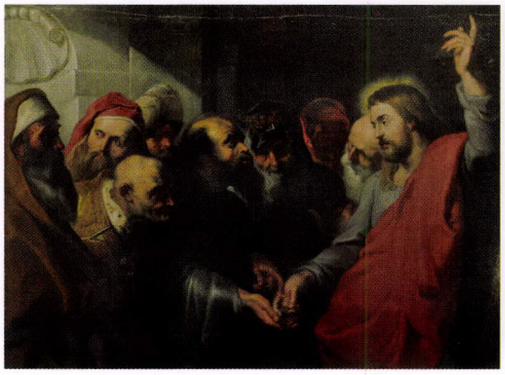
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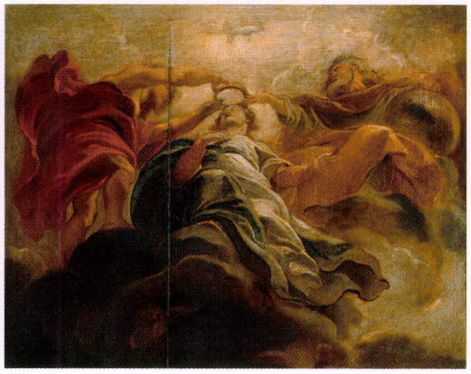
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Peter Paul Rubens, follower of, early 17th century
1. *The Victory of the Eucharist Over Paganism*, ca. 1625
H: 65 cm, L: 53 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 1977–448

Peter Paul Rubens, workshop of, 17th century
2. *Old Man in Profile: Study of Head*, ca. 1615
H: 52 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 971

Peter Paul Rubens, follower of, early 17th century
3. *Head of St. George, Study*, ca. 1650
H: 49 cm, L: 39 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 970

Peter Paul Rubens, imitator of, early 17th century
4. *The Holy Family Fleeing Egypt*, ca. 1625
H: 75 cm, L: 110 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1765

Peter Paul Rubens, 1577–1640
5. *Venus Attempts to Dissuade Mars from Going to Battle*, also known as *The Allegory of War and Peace*, ca. 1634
H: 37 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 22; D.L. 1973–16

Peter Paul Rubens, follower of, early 17th century
6. *Anne of Austria (1601–1666), Queen of France*, ca. 1620
H: 105 cm, L: 93 cm; Oil on wood
Richelieu, floor 2, room 15; INV. 1794

Peter Paul Rubens, 1577–1640
7. *Allegory of Music, with Apollo and the Concert of the Muses*, ca. 1635
H: 19 cm, L: 28 cm; Oil on wood (oak)
Richelieu, floor 2, room 22; R.F. 1985–24

Peter Paul Rubens with Otto Van Veen, 1577–1640 and 1556-1629
8. *The Lamentation of Christ*, ca. 1590
H: 154 cm, L: 195 cm; Oil on wood
Richelieu, floor 2, room 15; INV. 1997

Peter Paul Rubens, follower of, early 17th century
9. *Christ and the Tribute Money*, ca. 1620
H: 150 cm, L: 197 cm; Oil on canvas
Richelieu, floor 2, room 17; INV 1803

Peter Paul Rubens, 1577–1640
10. *The Coronation of the Virgin*, ca. 1620
H: 38 cm, L: 48 cm; Oil on wood
Richelieu, floor 2, room 21; M.I. 965

Frans Snyders

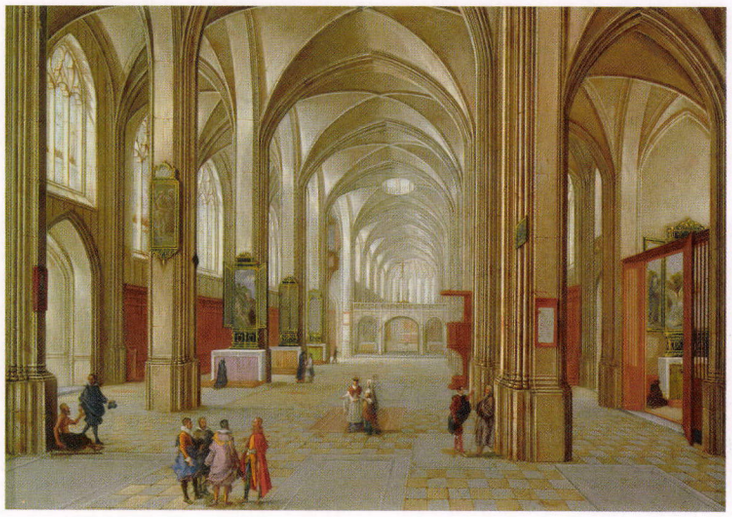
THREE MONKEYS STEALING FRUIT

Frans Snyders, 1579–1657
Three Monkeys Stealing Fruit, ca. 1640
H: 98 cm, L: 147 cm; Oil on canvas
Richelieu, floor 2, room 20; M.I. 981

Frans Snyders was one of the most productive still-life painters of the first half of the 17th century. The complete catalog of his works lists more than 300 often large-format paintings, some of them executed in collaboration with famous painters, such as Peter Paul Rubens. Snyders often expands on and adapts a base composition, sometimes adding genre-like details to his still-lifes as he does here with the fruit-stealing monkeys. The two guenons and a capuchin fight over the fruit piled up before them in an almost burlesque manner. Grapes, pears, apricots, quinces, and nuts spill out of a basket, while melons and a dish of berries lie nearby. Although there is an abundance of food, the monkeys squabble over the spoils. The guenon on the left has taken possession of a large pear but at the same time makes a grab for the hazelnut in the hand of the monkey who has climbed onto the basket from behind. On the right, a capuchin reaches out for a branch of plums but also seems to want more. With their excessive greed, the monkeys symbolize not only animal impulses but also the human vices of excess and gluttony, which Snyders often denounces in his still-lifes.

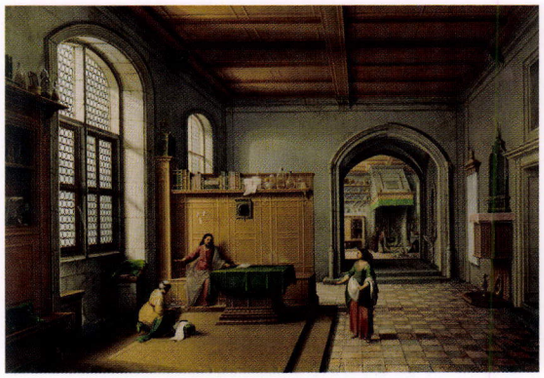
Hendrik van Steenwyck the Younger

CHURCH INTERIOR WITH VISITORS



Hendrik van Steenwyck the Younger, 1580–1649
Church Interior with Visitors, ca. 1620
H: 26 cm, L: 37 cm; Oil, copper
Richelieu, floor 2, room 14; INV. 1867

Hendrik van Steenwyck the Younger followed in his father's footsteps from a tender age and carried on the family tradition of architectural painting after the elder Hendrik's death in 1603. He is known primarily for his numerous church interiors, which he painted in a range of different sizes and materials. This small picture is painted in oil on a copperplate, which gives the colors a special radiance. It presents a slightly off-center view of the long nave of a Gothic cathedral and choir separated by a choir screen. A number of visitors are scattered about the bright, spacious church, saying their prayers or talking in small groups. On the left, a beggar sitting against a pillar is receiving alms from an elegantly dressed man. The painting depicts no clearly identifiable church, and it therefore seems likely that Steenwyck was bringing together elements from various church interiors of his day to create a new, fictitious view. This is no less true of the paintings and altarpieces hanging on the piers or decorating the side chapels. Church views of this kind, including those of his father, served mainly as perspective tours de force.



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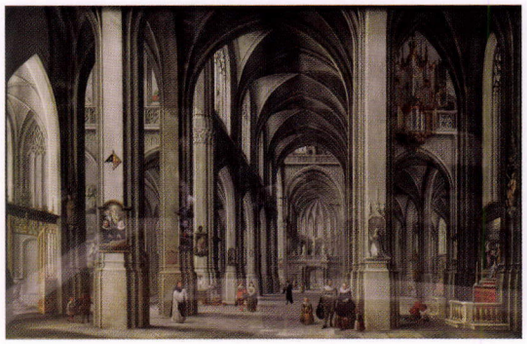

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Hendrik van Steenwyck the Younger, 1580–1649
1. *Jesus in the House of Martha and Mary*, 1620
H: 68 cm, L: 105 cm; Oil on canvas
Richelieu, floor 2, room 27; INV. 1864

Hendrik van Steenwyck the Younger, 1580–1649
2. *Church Interior: Effects of Night*, ca. 1610
H: 123 cm, L: 174 cm; Oil on wood
Richelieu, floor 2, room 16; INV. 1865

Hendrik van Steenwyck the Younger, 1580–1649
3. *Inside of a Church with a Family in the Foreground*, ca. 1625
H: 116 cm, L: 182 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 1868

Hendrik van Steenwyck the Younger, 1580–1649
4. *Church Interior with a Sacristan or Cleric Pointing out a Triptych to Visitors*, 1608
H: 27 cm, L: 43 cm; Oil, copper
Richelieu, floor 2, room 13; INV. 1866

Frans Snyders, follower of, 17th century
5. *The Fish Market*, after 1621
H: 210 cm, L: 342 cm; Oil on canvas
Richelieu, floor 2, room 20; INV. 1848

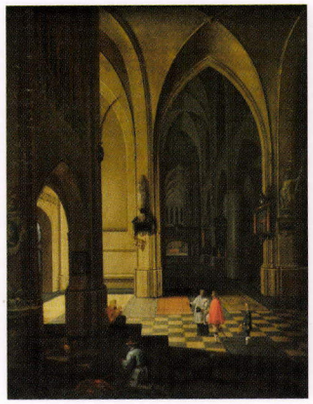
Frans Snyders, 1579–1657
6. *The Game Stall*, ca. 1630
H: 221 cm, L: 187 cm; Oil on canvas
Richelieu, floor 2, room 20; M.I. 978

Frans Snyders, 1579–1657
7. *Fruit and Vegetables with a Monkey, a Parrot, and a Squirrel*, ca. 1620
H: 79 cm, L: 108 cm; Oil on wood
Richelieu, floor 2, room 21; INV. 1850

Frans Snyders, 1579–1657
8. *Basket of Fruit with Monkeys and Parrots*, ca. 1620
H: 79 cm, L: 104 cm; Oil on canvas
Richelieu, floor 2, room 21; M.I. 982

Frans Snyders, 1579–1657
9. *Groups of Birds Perched on Branches*, ca. 1630
H: 122 cm, L: 176 cm; Oil on canvas
Richelieu, floor 2, room 21; M.I. 980

Frans Snyders, 1579–1657
10. *Two Monkeys Stealing Fruit from a Basket*, 17th century
H: 108 cm, L: 84 cm; Oil, wood
Richelieu, floor 2, room 20; R.F. 3046



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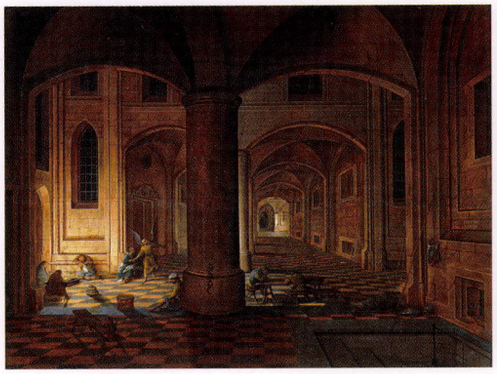

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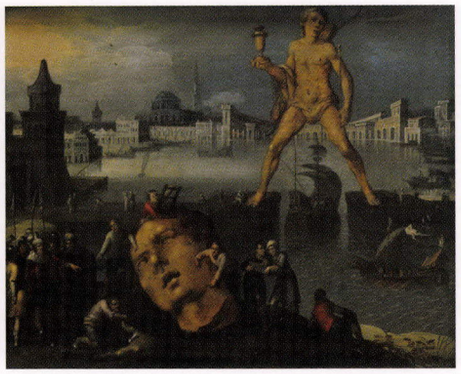

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Pieter Neefs the Elder, workshop or school of, 17th century
1. *Effect of Night on a Church Aisle*, ca. 1625
H: 33 cm, L: 26 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 1598

Pieter Neefs the Elder, 1578–1657
2. *Interior View of a Church, Inspired by the Antwerp Cathedral*, 1644
H: 89 cm, L: 112 cm; Oil on wood
Richelieu, floor 2, room 17; INV. 1594

Pieter Neefs the Elder, 1578–1657
3. *St. Pierre Delivered from Prison by an Angel*, ca. 1625
H: 48 cm, L: 64 cm; Oil on wood
Richelieu, floor 2, room 14; INV. 1591

Louis de Caullery, 1580–1621
4. *The Colossus of Rhodes*, ca. 1600
H: 35 cm, L: 46 cm; Oil on wood
Richelieu, floor 2, room 14; M.N.R. 727

Louis de Caullery, 1580–1621
5. *View of Gardens of Fantasy and the Medici Villa in Rome*, ca. 1600–1621
H: 82 cm, L: 72 cm; Oil on wood
Richelieu, floor 2, room 16; M.I. 828

Osias Beert, 1580–1624
6. *Basket of Flowers*, ca. 1610
H: 53 cm, L: 75 cm; Oil on canvas
Richelieu, floor 2, room 16; M.N.R. 563

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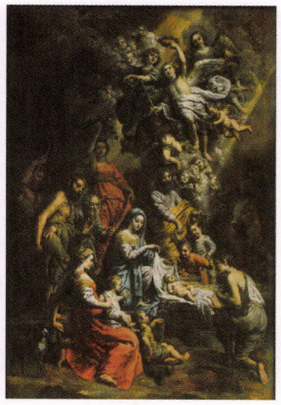

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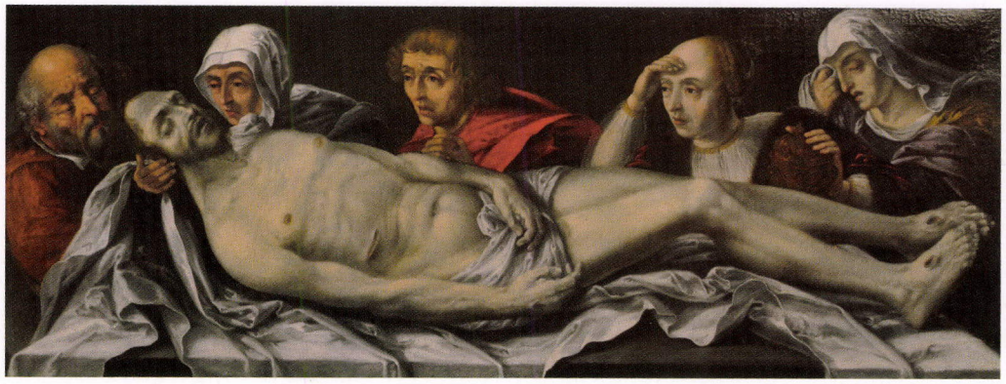

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Adriaen van Stalbemt, 1580–1662
1. *View near Brussels (Imaginary View)*, ca. 1625
H: 97 cm, L: 122 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 1098

Antoon Sallaerts (Antoon Sallerts), 1580–1650
2. *The Christ Child in Glory Surrounded by SS. Roch, Dominic, Anthony, and Augustine*, ca. 1630
H: 30 cm, L: 21 cm; Grisaille (gray tones), paper, wood
Richelieu, floor 2, room 25; R.F. 1990-11

Theodoor van Loon, 1581–1667
3. *The Adoration of the Shepherds*, ca. 1620
H: 60 cm, L: 41 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 2000-85

David Kindt, 1580–1652
4. *The Lamentation of Christ*, 1631
H: 57 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 8; INV. 20747

David Vinckboons, follower of, 17th century
5. *Landscape with Animals*, 17th century
H: 25 cm, L: 15 cm each; Oil on wood
Richelieu, floor 2, room 14; R.F. 3055

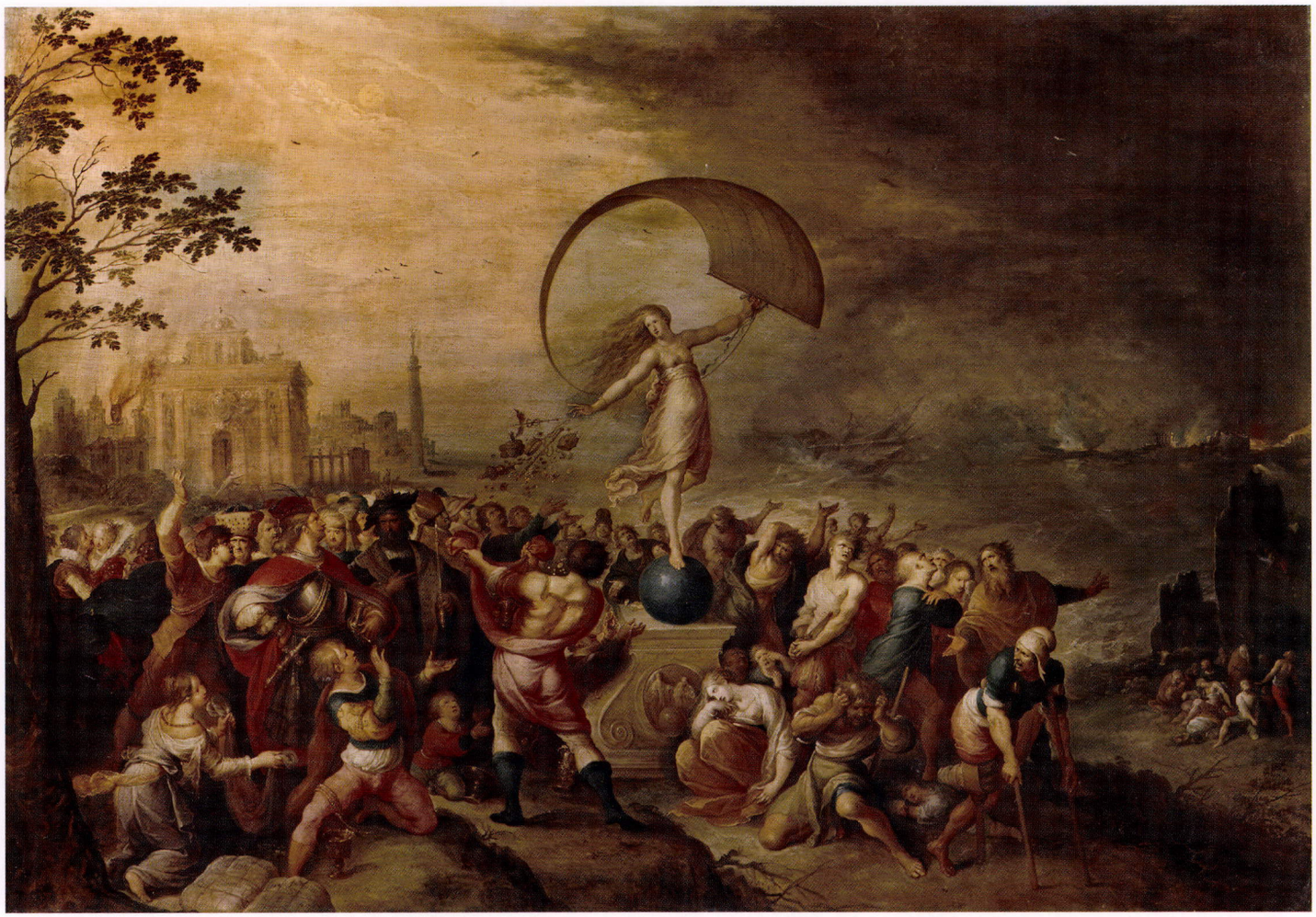
Hendrick van Balen, 1575–1632
6. *The Marriage of Thetis and Peleus with Apollo and the Concert of the Muses, or The Feast of the Gods*, ca. 1618
H: 51 cm, L: 78 cm; Oil, copper
Richelieu, floor 2, room 14; D.L. 197321

Antoon Sallaerts (Antoon Sallerts), 1580–1650
7. *Virgin and Child with SS. Joseph and Michael the Archangel, adored by Four Brussels Magistrates*, 1634
H: 32 cm, L: 41 cm; Oil on paper, glued on wood
Richelieu, floor 2, room 25; M.I. 1265

Pieter Soutman, 1580–1657
8. *Paulus van Beresteyn (1588–1636) and His Wife Catarina Both van der Eem with their Six Children and Two Maidservants*, ca. 1690
H: 77 cm, L: 97 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 426

Frans Francken the Younger

ALLEGORY OF FORTUNE (FORTUNA MARINA)



Frans Francken the Younger, 1581–1642
Allegory of Fortune (Fortuna Marina), ca. 1625
H: 67 cm, L: 105 cm; Oil on wood
Richelieu, floor 2, room 16; INV. 1294

This work is an allegory of fortune personified in the figure of the Roman goddess Fortuna. Here the goddess takes the form of a blonde with a billowing gown and hair, standing in the precise center of the painting surrounded by a crowd of people. As a symbol of the instability of fortune, she is balancing on one leg on a blue globe representing the world. Her sail, which she holds high above her head, flutters in the wind and frames her like the tail of a comet. The sail and background sea with capsizing boats indicate that the work is a *Fortuna marina*, an allegory of fortune in which life is likened to a voyage on a stormy sea. The figure of Fortuna divides the composition into two halves. The left is brightly illuminated by the sun and favored by good fortune; the people on that side are blessed with riches and high office. The right-hand side, meanwhile, is in thrall to death and horror. The painter Frans Francken the Younger is one of the most important exponents of the Antwerp dynasty of artists, and was valued in particular for his elegant and animated figures. Among his later admirers was Louis XIV of France, who acquired this work for his collection at some point between 1683 and 1709.

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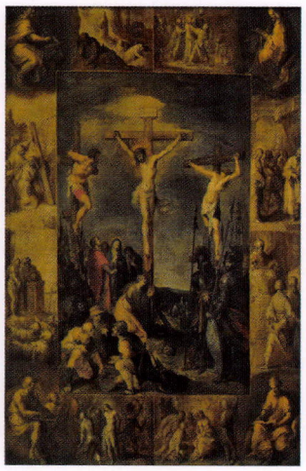

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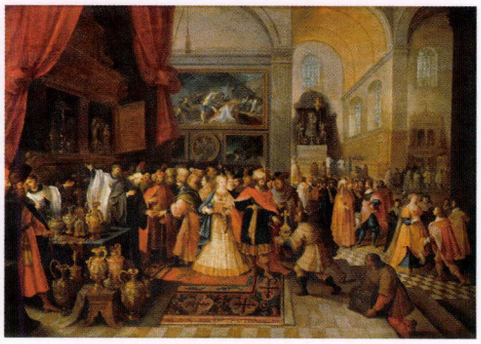

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Frans Francken the Younger, 1581–1642
1. *The Holy Family in a Garland of Flowers*, ca. 1620
H: 72 cm, L: 53 cm; Camaïeu (monochrome), oil, wood
Richelieu, floor 2, room 16; INV. 1412

Frans Francken the Younger, 1581–1642
2. *The Passion of Christ*, ca. 1630
H: 64 cm, L: 48 cm; Grisaille (gray tones), oil, canvas
Richelieu, floor 2, room 16; INV. 1296

Frans Francken the Younger, 1581–1642
3. *The Parable of the Prodigal Son*, 1633
H: 61 cm, L: 86 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 16; INV. 1295

Frans Francken the Younger, 1581–1642
4. *Solomon with the Treasure of the Temple*, 1633
H: 73 cm, L: 106 cm; Oil on wood
Richelieu, floor 2, room 16; INV. 1297

Frans Francken the Younger, workshop of,
17th century
5. *Vertumnus and Pomona*, ca. 1600–1625
H: 43 cm, L: 64 cm; Oil on wood
Richelieu, floor 2, room 16; INV. 1095

Frans Francken the Younger, 1581–1642
6. *The Five Senses*, 17th century
H: 56 cm, L: 86 cm; Oil on canvas, wood, stuck materials one upon the other
Richelieu, floor 2, room 16; M.N.R. 419

Frans Francken the Younger, workshop of,
17th century
7. *Ulysses Recognizing Achilles (Disguised as a Woman) among the Daughters of Lycomedes*, ca. 1620
H: 74 cm, L: 105 cm; Oil on wood
Richelieu, floor 2, room 16; R.F. 1535

Frans Hals

CLOWN WITH LUTE

Frans Hals is one of the most important portraitists of the Dutch Golden Age of the 17th century. He used his talent to produce portraits of well-known figures as well as pictures of anonymous individuals more reminiscent of genre painting. *Clown with Lute* is one of his earliest-known paintings of the latter type. The mischievously laughing jester seems drawn from life. Contributing to this impression are the tightly framed composition, the lively play of light and shade, and the broad handling of the skin and clothes. The subject's face seems animated by his music making and perhaps a little too much wine. The painting is similar to the works of the Italian Baroque painter Caravaggio and the Utrecht Caravaggisti (whose practitioners combined Caravaggio's masterful chiaroscuro with Dutch themes, style of figure painting, and coloring). The red-and-black-striped costume may have been deliberately chosen for its archaic character in order to reinforce the commedia dell'arte feel of the piece. It seems reasonable to assume that a serious allegorical or moralistic meaning underlies the work's cheerful appearance. It has been suggested that it is an allegory of hearing or a *vanitas* symbolizing the transience of earthly pleasures.

Frans Hals, 1581–1666
Clown with Lute, ca. 1623
H: 70 cm, L: 62 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 1984-32

Frans Hals, imitator of, early 17th century
Young Man with a Flower, also known as *The Traveling Painter*, ca. 1640
H: 85 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 29; R.F. 2130

Frans Hals, entourage of, early 17th century
Catarina Both van der Eem (1589–1666), Third Wife of Paulus van Beresteyn, ca. 1630
H: 167 cm, L: 241 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 425

Assistant to Frans Hals, 1620–1674
Portrait of a Mature Woman, ca. 1648
H: 108 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 29; M.I. 927

Frans Hals

THE GYPSY GIRL

This painting dating from around 1626 is known by the title given to it by its former owner. The Parisian doctor Louis La Caze (1798–1869) was a passionate collector and amateur painter who built up a substantial collection of old masters including Rembrandt's *Bathsheba with King David's Letter* and Jean-Antoine Watteau's *Pierrot*. Among the 583 works he bequeathed to the Louvre were numerous genre scenes and scenes of everyday life. Due to his romantic sensibility, it apparently escaped him that his supposed gypsy girl was in fact a prostitute, presenting herself to the viewer with semi-exposed breasts and a provocative smile. Radiographic analysis reveals that the artist had originally conceived a less provocative female figure with a considerably less generous décolleté. The panel belongs to a group of genre paintings produced by Frans Hals at a time when he was heavily influenced by Caravaggio. Unusual for the artist's early period is the very coarse, almost sketch-like brushwork, which heightens the vividness of the portrait. It was Hals's special handling of light and shade, and of a surface structure consisting of contrasting patches of color, that was to make the painter a model for the Impressionists of La Caze's generation. Indeed, Hal's free and vibrant brushwork and assured use of color left their mark on many generations of artists to come, from Fragonard to Manet.

Frans Hals, 1581–1666
The Gypsy Girl, ca. 1626
H: 58 cm, L: 52 cm; Oil on wood
Richelieu, floor 2, room 28; M.I. 926

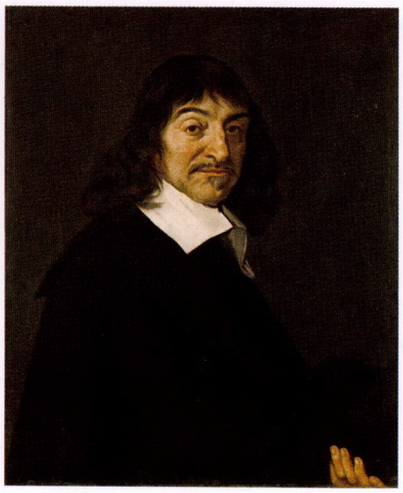
Frans Hals

PORTRAIT OF PAULUS VAN BERESTEYN

This work is a nearly life-size, three-quarter profile of a standing man. It is a so-called knee piece, where the main focus is the grandiose treatment of the upper garments. The coat of arms in the top right corner identifies the patrician as lawyer Paulus van Beresteyn of Haarlem (1588–1636). The painting style indicates that the portrait was executed around 1619. It is believed that the incorrect date of 1629 was added on the basis of a later portrait by Frans Hals of van Beresteyn's third wife, whom he married that year. Through the use of subtle lighting effects, Hals has succeeded in making the patrician, posing with considerable dignity in his fine clothes, seem very true to life. The dazzling white ruff gives van Beresteyn's face additional highlights, causing it to literally beam. Despite his numerous portrait commissions, Frans Hals, who had a wife and ten children to support, was in constant financial difficulty. After his bankruptcy in 1652, he was forced to accept public assistance from the city of Haarlem.

Frans Hals, 1581–1666
Portrait of Paulus van Beresteyn, 1619
H: 139 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 424

Frans Hals, follower of, early 17th century
Portrait of the Philosopher René Descartes (1596–1650), ca. 1650
H: 78 cm, L: 69 cm; Oil on canvas
Richelieu, floor 2, room 27; INV. 1317



Hendrick ter Brugghen

THE DUET

Hendrick ter Brugghen, 1588–1629
The Duet, 1628
H: 106 cm, L: 82 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 1954-1

Hendrick ter Brugghen was one of the Utrecht Caravaggisti responsible for popularizing the powerful Baroque style of the Italian master in the Netherlands. After serving an apprenticeship with Abraham Bloemaert, ter Brugghen traveled to Italy and undertook a careful study of Caravaggio's work in Rome between 1604 and 1614, possibly even making the acquaintance of the artist himself. Unlike the often extremely dark and melancholy style of the Italian, however, ter Brugghen's work exudes a great joie de vivre. In The *Duet* he literally makes the Baroque style sing. The painting shows two figures dancing and singing out loud to the music being played on the lute by the man in the foreground. The musician's fanciful costume, with its extravagant feathered cap, suggests he is from the world of theater. The young woman has also adorned her hair with feathers—as well as a pearl pendant. Her breasts protrude daringly from her low décolleté while her red skirts are particularly eye-catching. It is possible that this genre-like scene is one of a cycle of the five senses, depicting "hearing" in graphic fashion.

Gerrit van Honthorst

THE CONCERT

Gerrit van Honthorst, 1590–1656
The Concert, 1624
H: 168 cm, L: 178 cm; Oil on canvas
Richelieu, floor 2, room 28; INV. 1364

This large-format painting shows a group of musicians and singers looking down at their audience from a gallery. The unusual composition derives from the intended purpose of the picture: to decorate the upper portion of a fireplace. This explains why the scene is viewed from below, suggesting a real musicians' gallery in a ballroom. The picture is one of the earliest-known works by Gerrit van Honthorst, who completed his training in Italy after serving an apprenticeship with Abraham Bloemaert. In Rome he came into contact with the innovative Baroque painting of Caravaggio, which he imitated after returning to Holland in 1620. Honthorst is regarded as the leading exponent of so-called Utrecht Caravaggism, whose practitioners combined Caravaggio's masterful chiaroscuro with Dutch themes, style of figure painting, and coloring. *The Concert* was commissioned by Frederick Henry, prince of Orange and stadtholder of the United Provinces, for his palace in the Hague. It is documented as hanging in the cabinet of Stadtholder Wilhelm V of Orange during the 18th century before coming to France in 1795 in the wake of the Franco-Dutch hostilities.

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Gerrit van Honthorst, follower of, 17th century
1. *Frederick Henry, Prince of Orange (1584–1647), Stadtholder of the United Provinces of Netherlands*, ca. 1620
H: 68 cm, L: 52 cm; Oil on wood
Sully, floor 2, room B; R.F. 2856

Gerrit van Honthorst, 1590–1656
2. *Portrait of the Prince Palatine Edward*, ca. 1640
H: 74 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1367

Gerrit van Honthorst, 1590–1656
3. *Portrait of the Prince Palatine Maurice*, 1640
H: 74 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1366

Gerrit van Honthorst, 1590–1656
4. *Woman Playing a Guitar*, 1624
H: 82 cm, L: 58 cm; Oil on canvas
Richelieu, floor 2, room 28; INV. 1369

Nicolaes Eliasz. Pickenoy, 1590–1654
5. *Self-Portrait at Age 36*, 1627
H: 60 cm, L: 46 cm; Oil on wood
Richelieu, floor 2, room 30; R.F. 1213

Nicolaes Eliasz. Pickenoy, attributed to, 1590–1654
6. *Portrait of a Man*, ca. 1620
H: 122 cm, L: 89 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1575

Nicolaes Eliasz. Pickenoy, attributed to, 1590–1654
7. *Portrait of a 34-Year-Old Woman*, 1634
H: 122 cm, L: 89 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1576

Hendrick Pot, 1585–1657
8. *Charles I, King of England*, 1632
H: 33 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1730

Willem Willemsz. van der Vliet, 1584–1642
9. *Portrait of a Man in a Hat, Sitting*, 1636
H: 85 cm, L: 69 cm; Oil on canvas
Richelieu, floor 2, room 29; R.F. 956

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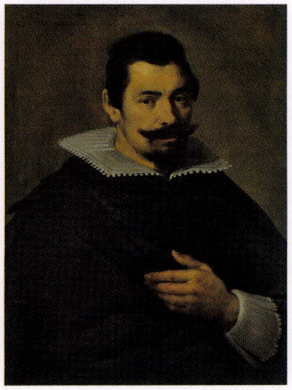
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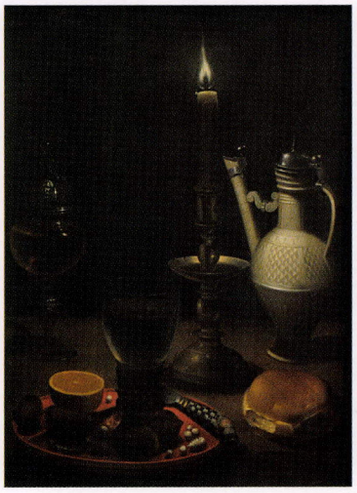
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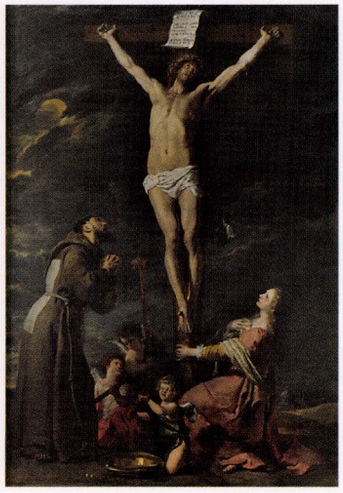
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Adrian Pietersz. van de Venne, 1589–1662
1. *Allegory of the Truce of 1609*, 1616
H: 62 cm, L: 125 cm; Oil, wood
Richelieu, floor 2, room 27; INV. 1924

David Bailly, 1584–1657
2. *Young Man Wearing a Hat*, 1637
H: 30 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 792

Cornelis de Vos, 1584–1651
3. *Portrait of a 45-Year-Old Man*, 1632
H: 74 cm, L: 54 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 2126

Gaspard de Crayer, 1584–1669
4. *The Virgin and Christ Child with SS. Dominic, Anthony, Augustine, Monica, Dorothea, and Barbara*, ca. 1640
H: 387 cm, L: 270 cm; Oil on canvas
Richelieu, floor 2, room 19; Inv. 1186

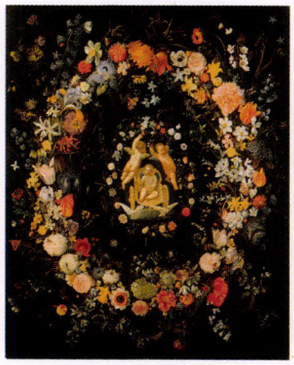
Gottfried von Wedig, 1583–1641
5. *Still-Life with a Candle*, ca. 1610
H: 50 cm, L: 37 cm; Oil on wood
Richelieu, floor 2, room 14; D.L. 19709

Gaspard de Crayer, 1584–1669
6. *Christ on the Cross with Mary Magdalene and St. Francis*, ca. 1638
H: 408 cm, L: 288 cm; Oil on canvas
Richelieu, floor 2, room 19; M.I. 337

Cabel the Elder (Arent Arentsz.), 1586–1631
7. *Fishermen*, ca. 1625
H: 42 cm, L: 61 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 1163

Claes Dircksz. van der Heck, 1585–1649
8. *Landscape with the Preaching of St. John the Baptist*, 1629
H: 96 cm, L: 142 cm; Oil on canvas
Richelieu, floor 2, room 27; M.N.R. 500

Abraham de Verwer, 1585–1650
9. *View of the Antwerp Roads*, ca. 1650
H: 80 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 27; INV. 1930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Daniel Seghers and Domenico Zampieri (Domenichino), 1590–1661 and 1581–1641
1. *The Triumph of Love with Garland of Flowers*, ca. 1625
H: 134 cm, L: 110 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 797

Balthasar van der Ast, 1593–1657
2. *Basket of Flowers*, ca. 1622
H: 35 cm, L: 45 cm; Oil on wood
Richelieu, floor 2, room 27; M.N.R. 583

Floris van Schooten, 1590–1655
3. *Still-Life with Ham*, ca. 1630
H: 63 cm, L: 83 cm; Oil on wood
Richelieu, floor 2, room 27; M.N.R. 708

David Teniers the Elder, 1582–1649
4. *The Cavalry*, ca. 1630
H: 90 cm, L: 75 cm; Oil on wood
Richelieu, floor 2, room 22; R.F. 1972-11

Balthasar van der Ast, 1593–1657
5. *Flowers, Shells, Butterflies, and Grasshoppers*, ca. 1640
H: 52 cm, L: 42 cm; Oil on wood (oak)
Richelieu, floor 2, room 28; R.F. 2001-1

Gerard Seghers, 1591–1651
6. *The Resurrection of Christ*, ca. 1620
H: 324 cm, L: 240 cm; Oil on canvas
Richelieu, floor 2, room 19; R.F. 1990-24

Wybrand Symonsz. de Geest, 1592–1667
7. *Portrait of a Child of Patrician Family at Twelve-Years-Old*, 1645
H: 158 cm, L: 102 cm; Oil on wood
Richelieu, floor 2, room 30; M.N.R. 424

Gerard Seghers, 1591–1651
8. *St. Francis of Assisi in Ecstasy Comforted by Angels Receiving the Stigmata*, ca. 1620
H: 236 cm, L: 161 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1976

Jacob Pynas, 1592–1650
9. *The Good Samaritan*, ca. 1630
H: 21 cm, L: 26 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1269

Dirk Hals, 1591–1656
10. *Country Feast*, ca. 1630
H: 84 cm, L: 119 cm; Oil on canvas
Richelieu, floor 2, room 29; R.F. 302

Dirk Hals, 1591–1656
11. *Merry Company*, ca. 1623
H: 30 cm, L: 46 cm; Oil on canvas
Richelieu, floor 2, room 27; M.N.R. 484

Pieter Snayers, 1592–1667
12. *Presumed Representation of the Battle of White Mountain near Prague*, 1620
H: 32 cm, L: 46 cm; Oil, copper
Richelieu, floor 2, room 16; INV. 2009

Pieter Lastman

THE ANGEL OF THE LORD PREVENTING ABRAHAM FROM SACRIFICING ISAAC

The Dutchman Pieter Lastman is known as a painter of biblical history scenes and, above all, as Rembrandt's teacher. This depiction of the sacrifice of Isaac showcases his knowledge of High Renaissance Venetian painting—in particular the work of Paolo Veronese, whom he met during his sojourn in Italy from 1602 to 1607. Lastman turned to this Old Testament story repeatedly during his successful painting career. According to Genesis (22:1–19), God tested Abraham's obedience by commanding him to sacrifice his only son, Isaac. Lastman's composition is bathed in a dramatic chiaroscuro, and he has chosen to paint the moment of greatest tension in the story. Abraham has just pulled back the head of his bound son lying on the sacrificial altar in order to slay him with his sword. Suddenly the Angel of the Lord appears out of the dark clouds and grabs Abraham's hand. The sacrifice of Isaac has been interpreted as foreshadowing the sacrificial death of Christ on the cross. This dramatic scene was a popular theme in Dutch and Flemish Baroque art, and was also painted a number of times by Rembrandt. This painting belonged to the celebrated art critic Théophile Thoré (Thoré-Bürger), a pioneering exponent of Dutch and Flemish art, not least that of Jan Vermeer.

Pieter Lastman, 1583–1633
The Angel of the Lord Preventing Abraham from Sacrificing Isaac, 1616
H: 36 cm, L: 42 cm; Oil, wood
Richelieu, floor 2, room 31; R.F. 920

Jacob Jordaens

PORTRAIT OF AN OBESE MAN, FORMERLY KNOWN AS PORTRAIT OF THE ADMIRAL MICHEL-ADRIEN RUYTER

Jacob Jordaens, 1593–1698
Portrait of an Obese Man, formerly known as *Portrait of the Admiral Michel-Adrien Ruyter*, ca. 1635
H: 94 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1408

Although Jacob Jordaens painted at least one large-format altarpiece for practically every church in Antwerp, he is best known today as a painter of genre scenes, a category into which the *Portrait of an Obese Man* also presumably falls. The identity of the sitter has been puzzled over since the 19th century. The work was long believed to be a portrait of the Dutch admiral Michiel Adriaanszoon de Ruyter (1607–1676). This has now been ruled out by the stylistic dating of the painting to around 1650. De Ruyter only rose (from a humble background) to the position of admiral and popular hero during the Anglo-Dutch Wars of 1652 to 1676. Although the sitter's clothing suggests he is a person of a certain standing, there is no attribute to offer any possible identification. The interpretation of the work as a genre portrait of an obese man is supported by the sitter's resemblance to figures in Jordaens's mythological and biblical paintings. Extending his enormous belly toward the viewer, the man affably gazes at the viewer with a degree of self-satisfaction that more than fills the picture space. The tight framing creates the impression that he is about to burst out of the picture.

Jacob Jordaens

DIANA THE HUNTRESS RESTING

Jacob Jordaens, 1593–1698
Diana the Huntress Resting, ca. 1640
H: 203 cm, L: 254 cm; Oil on canvas
Richelieu, floor 2, room 26; R.F. 198211

The subject of this large-format painting is the well-known motif of the goddess Diana resting after the hunt. Jacob Jordaens of Antwerp, who became the most celebrated Flemish painter after Peter Paul Rubens's death, has also used the mythological theme to demonstrate his largely overlooked talent as a still-life painter. The work resembles a highly skillful collage of popular motifs, and some experts have even suggested that the game spread and fruit basket might not have been painted by Jordaens but by one of his colleagues, possibly Frans Snyders or Adriaen van Utrecht. However, the balanced palette and uniform lighting argue in favor of a single artist, and this superb still-life is today recognized as an autograph work by Jordaens. In the center we see Diana, the Roman goddess of hunting, enthroned and surrounded by her attendants. A magnificent banquet is being prepared to celebrate the successful hunt. On the left, an overweight satyr approaches, followed by a group of fauns playing music on their flutes. They are greeted by Diana with a gesture of welcome that contrasts with the defensive attitude of the nymphs behind her, who reject the amorous advances of the mythical creatures. The success of this picture led to the creation of several replicas, and alternate versions of the composition can be found in the State Hermitage Museum in St. Petersburg and the Petit Palais in Paris.

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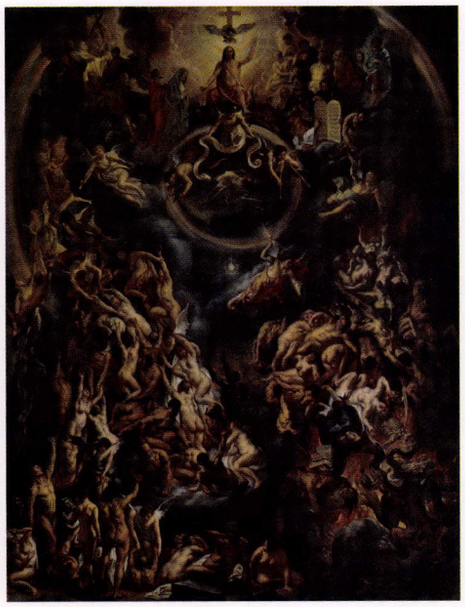

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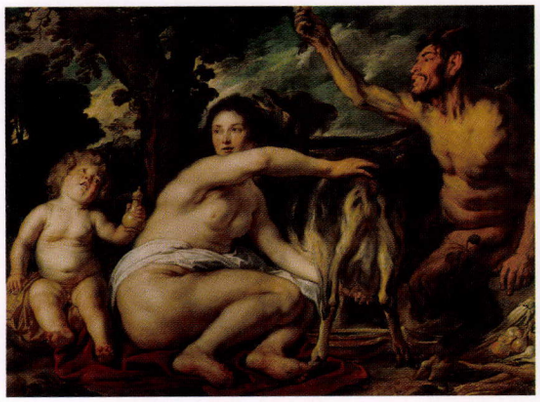

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Jacob Jordaens, 1593–1698
1. *Jesus Driving the Traders from the Temple*, ca. 1645
H: 288 cm, L: 436 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1402

Jacob Jordaens, 1593–1698
2. *The Last Judgment*, 1653
H: 391 cm, L: 3 cm; Oil on canvas
Richelieu, floor 2, room 19; Inv. 1403

Jacob Jordaens, 1593–1698
3. *The Infant Jupiter Fed by the Goat Amalthea*, ca. 1635
H: 147 cm, L: 203 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1405

Jacob Jordaens, 1593–1698
4. *The King Drinks, or Family Meal on the Feast of Epiphany*, ca. 1640
H: 152 cm, L: 204 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1406

Jacob Jordaens, 1593–1698
5. *The Four Evangelists*, ca. 1625
H: 134 cm, L: 118 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1404

Jacob Jordaens, 1593–1698
6. *The Adoration of the Shepherds*, ca. 1650
H: 185 cm, L: 180 cm; Oil on canvas
Richelieu, floor 2, room 19; R.F. 198158

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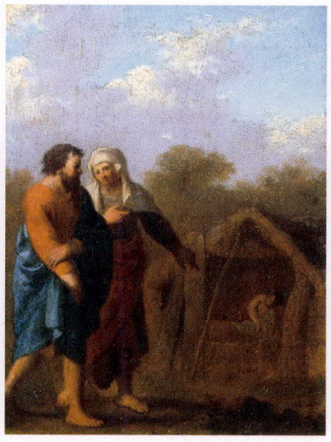
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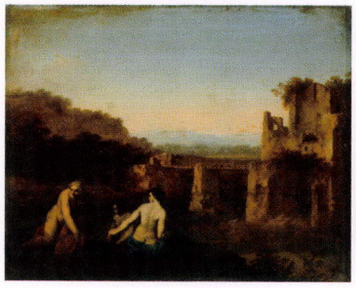
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Cornelis van Poelenburgh, 1594–1667
1. *The Adoration of the Shepherds*, ca. 1660
H: 34 cm, L: 53 cm; Oil, wood
Richelieu, floor 2, room 27; R.F. 1943-9

Cornelis van Poelenburgh, 1594–1667
2. *Sarah Urges Abraham to Marry Hagar*, ca. 1660
H: 11 cm, L: 08 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1693

Cornelis van Poelenburgh, 1594–1667
3. *Jesus in the Garden of Olives*, ca. 1630
H: 09 cm, L: 06 cm; Oil, copper
Richelieu, floor 2, room 27; R.F. 1993-14

Cornelis van Poelenburgh, 1594–1667
4. *Women Bathing near Ancient Ruins*, ca. 1660
H: 16 cm, L: 22 cm; Oil, wood
Richelieu, floor 2, room 27; INV. 1696

Cornelis van Poelenburgh, 1594–1667
5. *Ruins of Ancient Rome with a Bas-Relief Representing the Sacrifice of Marcus Aurelius*, 1620
H: 44 cm, L: 57 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1086

Cornelis van Poelenburgh, 1594–1667
6. *Shepherds and Cattle*, ca. 1660
H: 16 cm, L: 21 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1695

Cornelis van Poelenburgh, 1594–1667
7. *Landscape with Five Women Bathers*, ca. 1660
H: 16 cm, L: 25 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1697

Cornelis van Poelenburgh, 1594–1667
8. *Ruins of the Imperial Palace and Temple of Minerva Medici in Rome*, ca. 1660
H: 17 cm, L: 26 cm; Oil, wood
Richelieu, floor 2, room 27; INV. 1698

Cornelis van Poelenburgh, 1594–1667
9. *The Stoning of St. Stephen*, ca. 1622
H: 40 cm, L: 53 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1082

Cornelis van Poelenburgh, 1594–1667
10. *View of Campo Vaccino in Rome with a Donkey*, 1620
H: 40 cm, L: 55 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1084

Cornelis van Poelenburgh, 1594–1667
11. *Nymphs and Satyrs by the Entrance of a Cave*, ca. 1660
Ø 27 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1700

Jacob Gerritsz Cuyp

BOY HOLDING A GOOSE

This painting of a boy with a goose is one of Dutch painter Jacob Gerritsz Cuyp's best-known works. At first glance it seems to be a straightforward rural genre scene, but the painting contains a complex play on words relating to an underlying moral message. This message is revealed through the French inscription held by the boy in his right hand: "*Mon oye faict tout*." A literal translation ("My goose does everything") would seem to make little sense, but when spoken aloud the phrase becomes "*Monnoie fait tout*," which means "Money makes everything possible." This saying relates to a companion piece, also in the Louvre, of a young girl with a basket of eggs, which she is offering to the boy. These seemingly innocent depictions of peasant children therefore acquire a clear sexual connotation when viewed together. Their message is that love is a commodity that can be bought and sold. With his blatant stare, the boy—whose facial features are effectively emphasized by his light scarf—is conveying this message directly to the viewer.

Jacob Gerritsz. Cuyp, 1594–1651
Boy Holding a Goose, ca. 1625
H: 74 cm, L: 58 cm; Oil on canvas
Richelieu, floor 2, room 30; M.N.R. 437

Jacob Gerritsz. Cuyp, 1594–1651
Girl with a Basket of Eggs, ca. 1625
H: 74 cm, L: 59 cm; Oil on canvas
Richelieu, floor 2, room 30; M.N.R. 454

Willem Claesz. Heda

STILL-LIFE WITH SILVER GOBLETS, ALSO KNOWN AS THE DESSERT

Willem Clasz. Heda, 1594–1680
Still-Life with Silver Goblets, also known as *The Dessert*, 1637
H: 44 cm, L: 55 cm; Oil, wood
Richelieu, floor 2, room 30; INV. 1319

Paul de Vos, imitator of, 17th century
Animals Entering Noah's Ark, ca. 1650
H: 230 cm, L: 360 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1845

Samuel Hofmann, 1595–1649
Fruits and Vegetables, ca. 1640
H: 84 cm, L: 119 cm; Oil on canvas
Richelieu, floor 2, room 17; MI. 1017

Paul de Vos, workshop of, 17th century
The Earthly Paradise, ca. 1650
H: 265 cm, L: 320 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1844

This masterful still-life depicts the remnants of a meal. On the table, half covered by a white cloth displaying light crease marks, there are two plates containing food, two glasses of different shapes, and two engraved silver goblets. Interspersed between them are nuts and a knife, which overhangs the edge of the table by some distance, as do the plates. Both silver plates contain remnants of a pie while the abandoned serving spoon lies across the more recessed one. The overturned drinking glass with flecks of red wine on it reveals that the unknown diner has just left the table. Willem Heda of Haarlem has depicted the objects and their different materiality and surface properties, bathed in the warm glow of the light, with supreme skill. Despite the muted coloring, which enables this work to be identified as a typical product of the painter's middle period, each individual element of the composition is imbued with a radiance that creates the impression of a real, tangible presence. Furthermore, Heda has paid attention to the smallest of details, such as the sphinx's feet of the finely engraved silver lidded goblet on the right.

Jan van Goyen

RIVER LANDSCAPE WITH WINDMILL AND RUINS

Jan van Goyen, 1596–1656
River Landscape with Windmill and Ruins, 1644
H: 97 cm, L: 133 cm; Oil on canvas
Richelieu, floor 2, room 28; INV. 1304

Along with Jacob van Ruisdael, Jan van Goyen is regarded as perhaps the most important Dutch landscapist of the 17th century, and his renown in Europe was enormous during the 19th century. While Ruisdael was more interested in nature, after 1630–1635 van Goyen increasingly included architecture and water in his scenes. *River Landscape with Windmill and Ruins* is one of the most important works of his mature period. Van Goyen understood better than practically any other artist not only how to paint the external appearance of the world, but also how to capture a specific atmosphere. This work depicts a Dutch harbor by the mouth of a river. On the left of the foreground, a fisherman in a rowboat is either lowering or raising his nets. On the right, a second fishing boat has already landed and the fishermen are carrying their catch and equipment up some uneven steps toward their house, which is built directly on the shoreline. On the corner stands a windmill, while in the background the ruins of a castle with an imposing keep can be seen. This scene, covered in a soft light, is not a view of a real place but one of van Goyen's typical atmospheric landscapes, which are as picturesque as they are nostalgic. Purchased in 1786, several years before the creation of the Museum Central des Arts, the painting represents one of Louis XVI's most important acquisitions.

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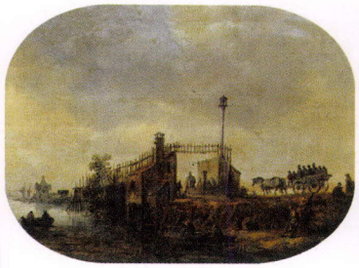
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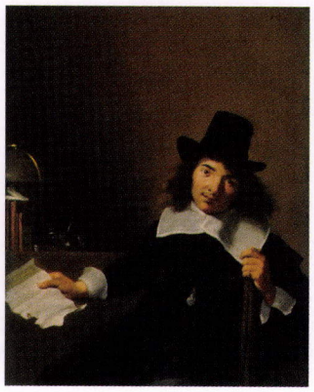
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Jan van Goyen, 1596–1656
1. *The Meuse in Dordrecht with the Grote Kerk; View from the Southwest*, 1647
H: 74 cm, L: 108 cm; Oil on wood
Richelieu, floor 2, room 28; INV. 130

Jan van Goyen, 1596–1656
2. *Two Large Sailboats*, 1647
H: 39 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1303

Jan van Goyen, 1596–1656
3. *Beach near Egmond*, 1646
H: 43 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 30; M.N.R. 438

Jan van Goyen, 1596–1656
4. *Peasants on a Knoll*, 1632
H: 32 cm, L: 51 cm; Oil on wood
Sully, floor 2, room C; R.F. 196185

Bartholomeus Breenbergh, 1594–1657
5. *Jesus Healing a Deaf-Mute*, 1635
H: 90 cm, L: 122 cm; Oil on wood
Richelieu, floor 2, room 30; R.F. 1937-4

Jan van Goyen, 1596–1656
6. *View of Rhenen on the Rhine with the Church of St. Cunera*, 1647
H: 73 cm, L: 107 cm; Oil on wood
Sully, floor 2, room C; R.F. 1961-86

Jan van Goyen, 1596–1656
7. *Skating Scene near the Ruins of the Huis te Merwede near Dordrecht*, ca. 1660
H: 19 cm, L: 23 cm; Oil, copper
Sully, floor 2, room B; R.F. 3726

Jan van Goyen, 1596–1656
8. *Skaters by a Medieval Castle*, 1637
H: 42 cm, L: 57 cm; Oil on wood
Sully, floor 2, room C; R.F. 196187

Jan van Goyen, 1596–1656
9. *Landscape with a Cart on a Dyke*, 1646
H: 34 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 30; M.I. 924

Bartholomeus Breenbergh, 1594–1657
10. *20-Year-Old Man Holding a Letter*, 1641
H: 24 cm, L: 19 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 2000-93

Pieter Potter

SELF-PORTRAIT IN ARMOR

Pieter Potter, 1597–1652
Self-Portrait in Armor, 1634
H: 62 cm, L: 47 cm; Oil, wood
Richelieu, floor 2, room 28; M.N.R. 451

The Dutch painter Pieter Potter is known primarily for his genre scenes. After his son, the animal painter Paulus Potter (1625–1654), he was the most important member of a Dutch family of artists that included glass painters, graphic artists, and printmakers. Pieter initially learned glass painting from his father, and in 1629 was elected head of the Leiden glassmakers' guild. At the same time he turned increasingly to painting on canvas, in which he was strongly influenced by Rembrandt's style. His *Self-Portrait in Armor* exemplifies this Rembrandtesque naturalism while at the same time revealing an element of self-confident stage management. He shows himself not working at his easel but in the role and costume of a nobleman. While imitating Rembrandt's chiaroscuro style, his substantially light-infused manner betrays his artistic roots as a glass painter. He captures the light reflections on the breastplate with considerable virtuosity. Potter's talent as a painter of fine detail is revealed by the braiding and broach of gemstones and pearls that adorn his black beret.

Pieter Claesz

STILL-LIFE WITH MUSICAL INSTRUMENTS

Pieter Claesz, 1597-1660
Still-Life with Musical Instruments, 1632
H: 69 cm, L: 122 cm; Oil on canvas
Richelieu, floor 2, room 28; RF 1939-11

Pieter Claesz is regarded as one of the most important of Dutch still-life painters. This work, depicting a richly laid table and musical instruments, is one of his earliest-known paintings in the genre. Against the dark black background, the objects acquire a portrait-like presence and plasticity. On show are a number of set pieces commonly found in Dutch table scenes, such as the filled wineglass, the pie, the loaf cut into slices, and the sweets. Interspersed are various objects including a pocket watch, books, scores, a mirror, and musical instruments. On a large shallow dish in the foreground are two carafes of dark glass and a tortoise, the only exotic item on view. It is possible that the objects are intended as emblems of the five senses, alluding to the vanity of worldly pursuits. Claesz has paid particular attention to the lighting effects and reflections, including the studio window in the carafes in the foreground, the food in the pewter plates, and the wineglass in the mirror.

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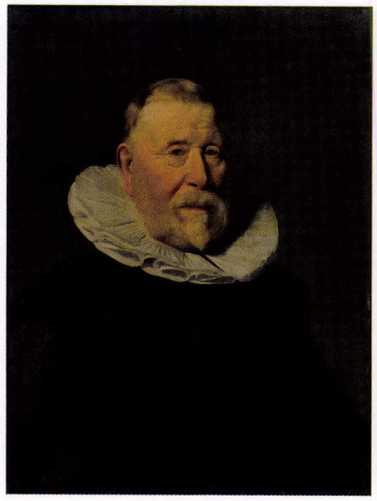

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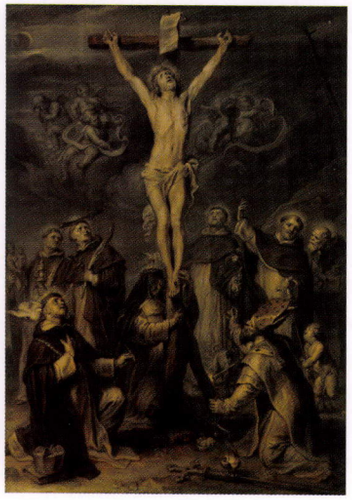

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Pieter de Neyn, 1597–1639
1. *Ferry Crossing a River*, ca. 1630
H: 32 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 30; R.F. 1167

Theodoor Rombouts, follower of, 17th century
2. *Man Tuning His Lute*, ca. 1635
H: 70 cm, L: 79 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 933

Jacob van Es, 1596–1666
3. *Preparations for a Meal*, ca. 1635
H: 55 cm, L: 74 cm; Oil on wood
Richelieu, floor 2, room 14; R.F. 195928

Leonaert Bramer, 1596–1674
4. *Pyramus and Thisbe*, ca. 1630
H: 46 cm, L: 60 cm; Oil, copper
Richelieu, floor 2, room 27; R.F. 1989-7

Thomas de Keyser, 1596–1667
5. *Portrait of a 72-Year-Old Man*, 1631
H: 67 cm, L: 50 cm; Oil, wood
Richelieu, floor 2, room 30; INV. 1413

Thomas de Keyser, 1596–1667
6. *Man Sitting at a Table*, ca. 1632
H: 79 cm, L: 53 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 1560

Abraham van Diepenbeeck, 1596–1675
7. *Christ on the Cross Adored by Eight Saints of the Dominican Order*, 1652
H: 68 cm, L: 48 cm; Grisaille (gray tones)
Richelieu, floor 2, room 17; R.F. 2001-2

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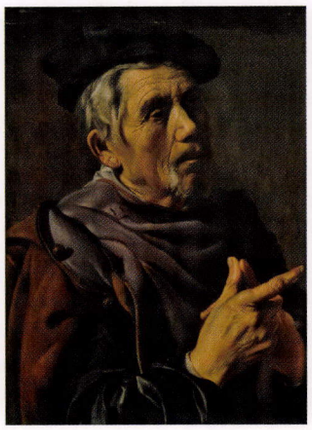

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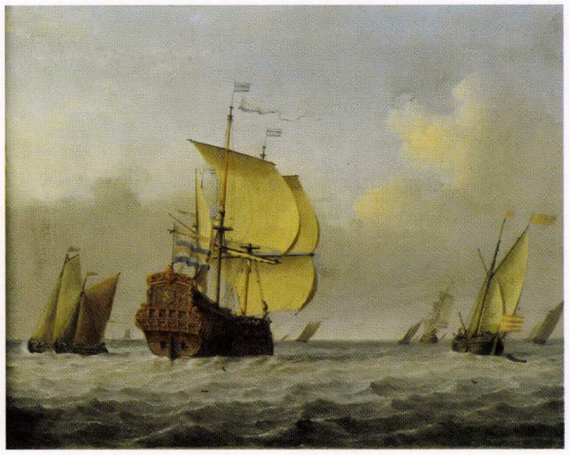

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Willem Cornelisz. Duyster, 1599–1635
1. *Guardroom with Soldiers and Pleading Woman*, also known as *The Marauders*, ca. 1630
H: 36 cm, L: 50 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1229

Salomon de Braij, 1597–1664
2. *The Adoration of the Magi*, ca. 1640
Ø 20 cm; Oil, copper
Richelieu, floor 2, room 27; R.F. 2001-6

Pieter Jansz. Saenredam, 1597–1665
3. *The Chorus of the Saint Bavon Church in Haarlem, with the Fictitious Tomb of a Bishop*, 1630
H: 41 cm, L: 37 cm; Oil on wood
Richelieu, floor 2, room 29; R.F. 1983-100

Jan Woutersz (also known as Stap), 1599–1633
4. *Old Man with a Hat*, ca. 1650
H: 68 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room 29; M.N.R. 485

Salomon de Braij, 1597–1664
5. *Bust of a Young Woman Combing Her Hair*, ca. 1635
H: 54 cm, L: 46 cm; Oil on wood
Richelieu, floor 2, room 30; R.F. 19953

Willem van de Velde the Younger, 1633–1707
6. *Seascape in Calm Weather*, ca. 1650
H: 40 cm, L: 45 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 1949-3

Willem van de Velde the Younger, 1633–1707
7. *Seascape with Flagship*, ca. 1650
H: 35 cm, L: 42 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1921

Anthony van Dyck

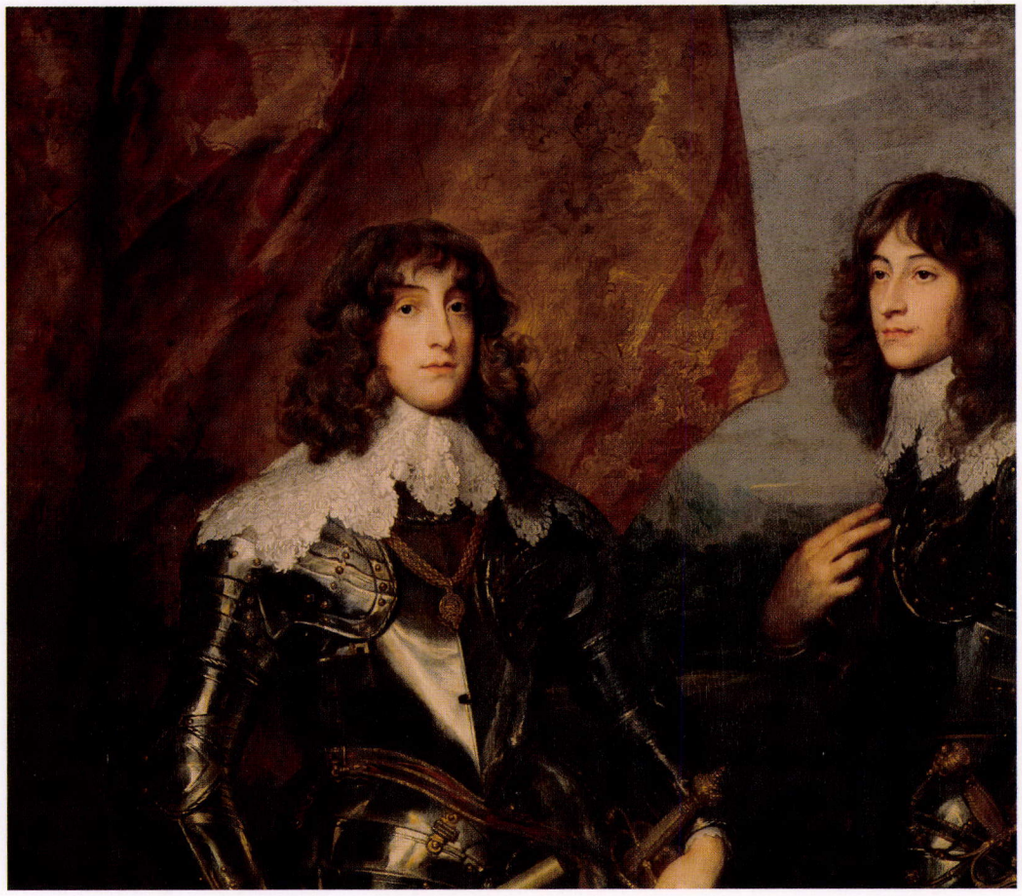
VENUS AT THE FORGE OF VULCAN

Anthony van Dyck is regarded as one of the most important Dutch portrait painters of the 17th century. He was celebrated by his own contemporaries and appointed principal court painter to King Charles I of England in 1632. Less well known is that van Dyck was also an outstanding history painter who depicted biblical as well as mythological scenes in the turbulent Baroque manner. *Venus at the Forge of Vulcan* is based on an episode from *The Aeneid* by the Roman poet Virgil (70–19 BCE). This large-format painting, whose contours gradually dissolve in the smoke of the forge the further into the background one looks, is extremely effective due to the movement of the elongated figures and the light–dark contrast of the two halves. While dark-skinned Vulcan, the Roman god of fire and the husband of Venus, sits on the dark, right-hand side with his muscular back turned to the viewer, the immaculately pale figure of his wife Venus appears on the left in front of a light-colored cloud, her radiance accentuated by the red robe that swirls around her. The sight of Venus inflames Vulcan to such an extent that he makes the armor requested by her in a single night, assisted by love's arrows fired by the small Cupid figure. The influence of Titian is quite clear, as is that of van Dyck's compatriot Peter Paul Rubens.

Anthony van Dyck, 1599–1641
Venus at the Forge of Vulcan, ca. 1630
H: 220 cm, L: 145 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1234

Anthony van Dyck

PORTRAIT OF THE PALATINATE PRINCES CHARLES LOUIS I AND HIS BROTHER RUPERT



Anthony van Dyck, 1599–1641
Portrait of the Palatinate Princes Charles Louis I and His Brother Robert, 1637
H: 132 cm, L: 152 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1238

A particular specialty of Anthony van Dyck was the double portrait. As this likeness of brothers Charles Louis I (1617–1680) and Rupert (1619–1682) of the Palatinate demonstrates, his double portraits were both subtle character studies and examinations of the relationship between two people. Van Dyck painted this portrait in London, where the two princes were in exile, in 1637. The brothers were the sons of Frederick V, elector Palatine (1596–1632), who was king of Bohemia (the so-called Winter King) from 1619 to 1620. After the death of their father, King Charles I of England became the boys' guardian. In 1633 Charles Louis was made a knight of the English Order of the Garter, whose medallion of St. George he can be seen wearing. Both brothers are shown in armor in readiness for their departure for Germany to reconquer the Palatinate that had been lost during the Thirty Years War. Charles Louis is portrayed almost frontally and as the elector designate, which is emphasized by his scepter and the red-gold cloth of honor behind him. Although Rupert is turned to face his brother, the position of his hands and his thoughtful gaze into the distance beyond the picture space betray no hint of submissiveness. Charles Louis eventually regained the Palatinate in 1648, while Rupert became an English admiral and artist. Brilliantly evoking a shared sense of melancholy between the two doomed brothers, this painting has long been considered one of van Dyck's masterpieces.

CAROLUS I. REX

Anthony van Dyck

PORTRAIT OF KING CHARLES I OF ENGLAND, OR THE KING AT THE HUNT

This portrait of King Charles I of England (1600–1649) is also known as *The King at the Hunt*. The chosen style of representation was unconventional in its day. Normally rulers preferred to have themselves portrayed with all the insignia of their office. In contrast to Anthony van Dyck's official *Equestrian Portrait of Charles I with His Head Groom* (1633), the "hunting portrait" possesses a far more personal character. It shows Charles at rest on a hillock by the edge of the forest while grooms attend to his horse. Without the explanatory inscription, the king would be indistinguishable from any other nobleman at his court. Acclaimed as a portraitist throughout Europe, van Dyck lived in England (with a few gaps) from 1621 until his death in 1641. The "hunting portrait" stands out for its depiction of a harmonious relationship between people, animals, and nature, underlined by a careful division of the canvas into dark, muted, and bright areas. At the same time, the different directions in which king, attendants, and horse are looking creates an invisible tension. Although Charles I paid for the portrait in 1638, he seems to have subsequently lost interest in it, and it is not entirely clear whether the painting was ever officially part of his collection.

Anthony van Dyck, 1599–1641
Portrait of King Charles I of England, or The King at the Hunt, ca. 1635
H: 266 cm, L: 207 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1236

Anthony van Dyck, 1599–1641
Equestrian Portrait of Don Francisco de Moncada (1586–1635), ca. 1632
H: 305 cm, L: 242 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1240

Anthony van Dyck, follower of, 17th century
The Children of Charles I of England, ca. 1650
H: 47 cm, L: 57 cm; Oil on wood
Richelieu, floor 2, room 25; INV. 1237

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Anthony van Dyck, 1599–1641
1. *The Gentleman with a Sword*, ca. 1625
H: 113 cm, L: 92 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1248

Anthony van Dyck, 1599–1641
2. *The Infanta Isabelle-Claire-Eugénie of Austria (1566–1633), Regent Queen of the Netherlands, in Morning Coat of the Order of St. Clare*, ca. 1627
H: 117 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1239

Anthony van Dyck, follower of, 17th century
3. *Portrait known as the Count of Montrose*, ca. 1650
H: 73 cm, L: 39 cm; Oil on canvas
Richelieu, floor 2, room 25; R.F. 2119

Anthony van Dyck, 1599–1641
4. *James Stuart (1612–1655), Duke of Lennox, and Later Duke of Richmond*, ca. 1632
H: 107 cm, L: 84 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1246

Anthony van Dyck, 1599–1641
5. *Portrait of a Lord with His Son*, ca. 1632
H: 204 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1242

Anthony van Dyck, follower of, 17th century
6. *Portrait of a Genoese Nobleman at 42–Years–Old*, ca. 1626
H: 123 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-34

Anthony van Dyck, 1599–1641
7. *Portrait of a Father with His Son*, also known as *Portrait of the President Richardot*, ca. 1620
H: 115 cm, L: 82 cm; Oil on wood
Richelieu, floor 2, room 24; INV. 1244

Anthony van Dyck, 1599–1641
8. *Portrait of a Genoese Noblewoman*, ca. 1625
H: 239 cm, L: 170 cm; Oil on canvas
Richelieu, floor 2, room 24; R.F. 1949-36

Anthony van Dyck, 1599–1641
9. *Portrait of a Lady and Her Daughter*, ca. 1632
H: 204 cm, L: 136 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1243

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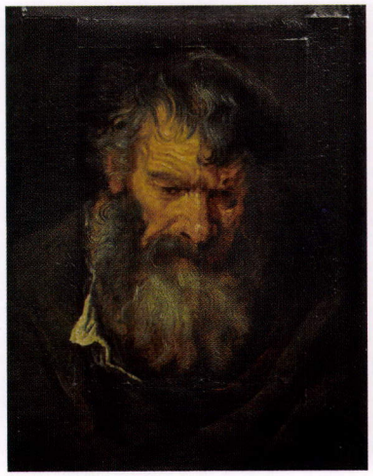
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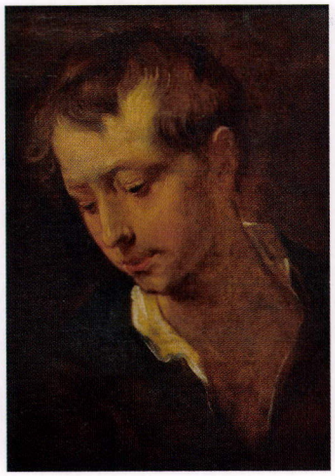
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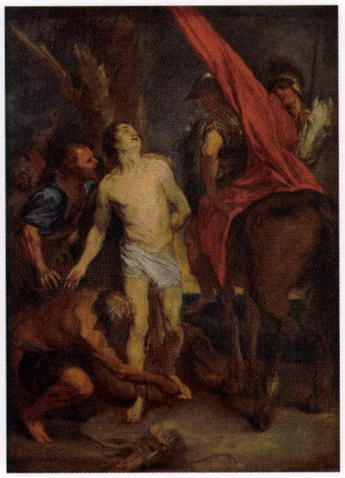
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Anthony van Dyck, follower of, 17th century
1. *Christ Mourned by the Virgin and Angels*, ca. 1650
H: 33 cm, L: 46 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 1232

Anthony van Dyck, 1599–1641
2. *The Virgin and Donors*, ca. 1630
H: 250 cm, L: 191 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1231

Anthony van Dyck, 1599–1641
3. *St. Sebastian Rescued by Angels*, ca. 1630
H: 198 cm, L: 145 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1233

Anthony van Dyck, 1599–1641
4. *The Virgin and Child Jesus and the Three Repentant*, ca. 1630
H: 117 cm, L: 157 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1230

Anthony van Dyck, 1599–1641
5. *The Love Affair of Renaud and Armide*, ca. 1629
H: 133 cm, L: 109 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1235

Anthony van Dyck, 1599–1641
6. *The Crucifixion, the Virgin, St. John, and St. Madeleine*, ca. 1630
H: 330 cm, L: 282 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1766

Anthony van Dyck, 1599–1641
7. *Head of an Old Man*, ca. 1630
H: 61 cm, L: 45 cm; Oil on paper, wood, stuck materials one upon the other
Richelieu, floor 2, room 22; M.I. 916

Anthony van Dyck, follower of, 17th century
8. *Head of a Young Man*, ca. 1650
H: 41 cm, L: 28 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-83

Anthony van Dyck, follower of, 17th century
9. *The Preparations for the Martyrdom of St. Sebastian*, ca. 1650
H: 37 cm, L: 28 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-84

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Pieter van Laer (Il Bamboccio), 1599–1642
1. *The Departure from the Hotel*, ca. 1635
H: 32 cm, L: 43 cm; Oil on wood
Richelieu, floor 2, room 30; INV. 1417

Pieter van Laer (Il Bamboccio), 1599–1642
2. *The Shepherds*, ca. 1635
H: 32 cm, L: 43 cm; Oil on wood
Richelieu, floor 2, room 30; INV. 1418

Adrien van Utrecht, 1599–1652
3. *Peacock and Farmyard Birds*, ca. 1650
H: 176 cm, L: 218 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 932

Pieter van Mol, 1599–1650
4. *Christ Taken Down from the Cross*, ca. 1631–1650
H: 204 cm, L: 145 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1577

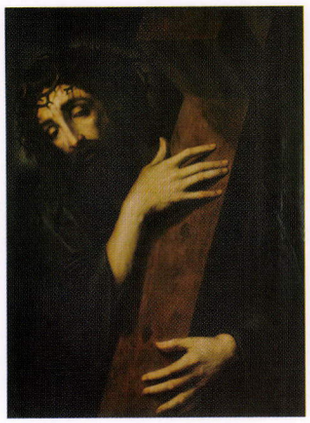
Pieter van Mol, attributed to, 1599–1650
5. *Young Man with a Miter*, ca. 1625
H: 56 cm, L: 47 cm; Oil, wood
Richelieu, floor 2, room 21; M.I. 941

Jan Miel, 1599–1664
6. *The Beggar*, ca. 1660
H: 15 cm, L: 25 cm; Oil, metal
Richelieu, floor 2, room 27; INV. 1447

Jan Miel, 1599–1664
7. *The Neapolitan Barber*, ca. 1660
H: 15 cm, L: 25 cm; Oil, tin
Richelieu, floor 2, room 27; INV. 1448

Jan Miel, 1599–1664
8. *Soldiers Resting with a Fortune-Teller*, ca. 1648
H: 40 cm, L: 52 cm; Oil, copper
Richelieu, floor 2, room 25; INV. 1450

Jan Miel, 1599–1664
9. *Halt at the Inn*, ca. 1660
H: 39 cm, L: 52 cm; Oil, copper
Richelieu, floor 2, room 25; INV. 1451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Unknown Painter from Flanders, early 17th century
1. *Christ Carrying His Cross*, ca. 1600–1625
H: 92 cm, L: 68 cm; Oil on wood (oak)
Richelieu, floor 2, room 15; INV. 926

Unknown Painter from Flanders, early to mid 17th century
2. *Presumed Portrait of the Physician Paracelsus*, ca. 1650
H: 72 cm, L: 54 cm; Oil on wood
Richelieu, floor 2, room 16; R.F. 1730

Unknown Painter from Flanders, early 17th century
3. *The Hermits SS. Paul and Anthony Being Fed by a Raven*, ca. 1650
H: 50 cm, L: 64 cm; Oil on wood
Richelieu, floor 2, room 14; R.F. 1012

Unknown Painter from Flanders, early to mid 17th century
4. *Peasants with a Man of the Law*, also known as *Paying the Tithe*, ca. 1617
H: 50 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 14; R.F. 1973-37

Unknown Painter from Flanders, early to mid 17th century
5. *Deer Hunt*, ca. 1615—1630
H: 105 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1108

Unknown Painter from Flanders, early to mid 17th century
6. *Robbery in a Forest*, ca. 1625
H: 115 cm, L: 147 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 1115

Pieter Jacobsz. Codde, 1599–1678
7. *Dancing Lesson*, 1627
H: 39 cm, L: 53 cm; Oil on wood
Richelieu, floor 2, room 28; M.N.R. 452

Flemish School, early to mid 17th century
8. *King of France (or Charlemagne) Presenting a Foundation Charter to a Nun*, 1632
H: 163 cm, L: 59 cm; Oil, wood
Richelieu, floor 2, room 16; R.F. 996

Pieter Jacobsz. Codde, 1599–1678
9. *Lady at Her Toilet*, ca. 1660
H: 20 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 612

Adam van Breen, 1599–1665
10. *Skating Scene*, ca. 1625
H: 35 cm, L: 65 cm; Oil on wood
Richelieu, floor 2, room 27; R.F. 1738

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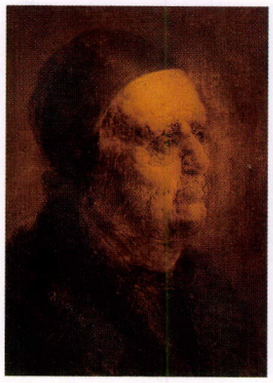

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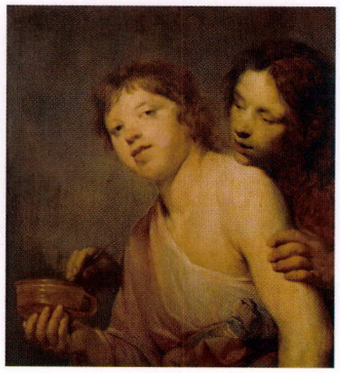

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Herman van Swanevelt, 1600–1655
1. *Landscape with Two Shepherds and a Woman on a Donkey*, 1654
H: 28 cm, L: 38 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1874

Herman van Swanevelt, 1600–1655
2. *Landscape with Goats and Shepherds*, 1654
H: 28 cm, L: 38 cm; Oil, copper
Richelieu, floor 2, room 27; INV. 1875

Jan van de Venne, 1600–1651
3. *Gypsy Encampment*, ca. 1630
H: 24 cm, L: 35 cm; Oil on wood
Richelieu, floor 2, room 25; R.F. 2004-13

Mathias Stom, 1600–1650
4. *Pilate Washing His Hands after Sentencing Christ to Death*, ca. 1650
H: 153 cm, L: 205 cm; Oil on canvas
Richelieu, floor 2, room 28; INV. 1363

Jan van de Venne, 1600–1651
5. *Head Study of an Old Man*, ca. 1625
H: 21 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 23; D.L. 19912

Alexander Keirincx, 1600–1652
6. *Landscape with Pond*, ca. 1600
H: 24 cm, L: 30 cm; Oil on wood
Richelieu, floor 2, room 27; M.N.R. 728

Herman van Swanevelt, 1600–1655
7. *Landscape with a Ferry*, ca. 1650
H: 76 cm, L: 139 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1872

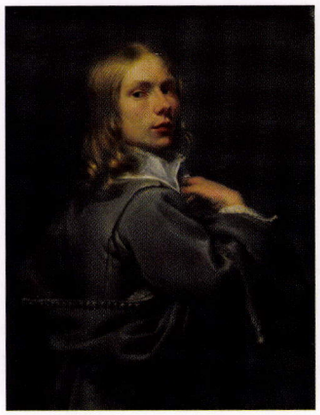
Pieter Fransz. de Grebber, 1600–1652
8. *Young People Blowing Soap Bubbles*, formerly known as *The Tattooing Lesson*, ca. 1625
H: 62 cm, L: 56 cm; Oil, wood
Richelieu, floor 2, room 30; R.F. 2136

Judith Leyster

MERRY COMPANY

Up until 1893, this painting was believed to be the work of Frans Hals, a contemporary of Judith Leyster. In her day Leyster was considered an outstanding talent, and in 1633 was accepted into the Amsterdam guild of painters as one of just two female members. While most of the few women painting during the Baroque period confined themselves to the production of portraits and flower still-lifes, Leyster also turned her hand to "male subjects," such as genre scenes. *Merry Company* is an example of a talent for storytelling that by no means shied away from down-to-earth descriptions of real-life situations. Here we see a red-cheeked man and woman seated at a table. While the man leans back casually on his chair, singing and accompanying himself on the violin, the woman has raised her wineglass in order to drink to his health. The scene stands out for the skillful rendering of the satin-like clothing, near-transparent glasses, and faces of the two figures lit up by their merrymaking. It is possible that underlying the genre scene is an allusion to the biblical story of the prodigal son consorting with harlots, and therefore a warning of the dangers of excessive wine, lovemaking, and music. This painting, while in many ways invoking the vibrant style of Frans Hals, also bears the influence of the artist's husband, Jan Miense Molenaer.

Judith Leyster, 1609–1660
Merry Company, 1630
H: 68 cm, L: 57 cm; Oil, wood
Richelieu, floor 2, room 29; R.F. 2131



Jacob van Oost the Elder, attributed to, 1601–1671
Portrait of a Young Man, ca. 1625
H: 43 cm, L: 100 cm; Oil on wood
Richelieu, floor 2, room 17; INV. 1930

Anthonie Palamedesz, 1601–1673
Series of the Five Senses: Taste, ca. 1660
H: 28 cm, L: 23 cm; Oil, wood
Sully, floor 2, room B; R.F. 2875

Anthonie Palamedesz, 1601–1673
Portrait of a 31-Year-Old Man, 1655
H: 84 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 33; R.F. 914

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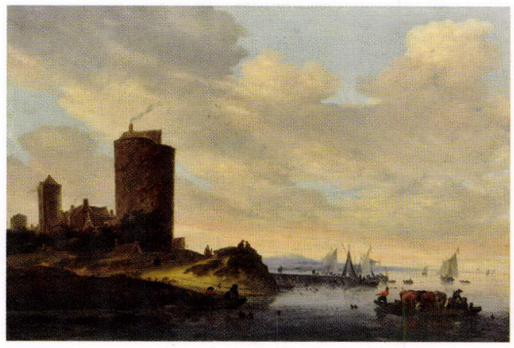
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Jacob Duck, 1600–1667
1. *Hoard of Booty, or Interior of a Guardroom in an Old Romanesque Church*, ca. 1630
H: 55 cm, L: 84 cm; Oil on wood
Richelieu, floor 2, room 29; INV. 1228

Gerrit Houckgeest, 1600–1661
2. *Portico of Renaissance Palace with a Messenger before a Prince*, ca. 1660
H: 69 cm, L: 97 cm; Oil, wood
Richelieu, floor 2, room 27; INV. 1374

Salomon van Ruysdael, 1600–1670
3. *Still-Life with Turkey*, ca. 1661
H: 24 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 39; R.F. 1965-16

Jan van der Meer the Elder (Vermeer De Haarlem), ca. 1600–1670
4. *Washerwomen of Overveen, near Haarlem*, 1650
H: 91 cm, L: 70 cm; Oil on wood
Sully, floor 2, room B; R.F. 2862

Salomon van Ruysdael, 1600–1670
5. *The Ferry*, 1643
H: 40 cm, L: 60 cm; Oil on canvas
Richelieu, floor 2, room 30; R.F. 1162

Salomon van Ruysdael, 1600–1670
6. *The Big Tower: River Landscape*, ca. 1660
H: 98 cm, L: 139 cm; Oil on canvas
Richelieu, floor 2, room 35; R.F. 1483

Salomon van Ruysdael, 1600–1670
7. *Riverside with Church*, 1644
H: 111 cm, L: 152 cm; Oil on canvas
Richelieu, floor 2, room 30; R.F. 1484

Salomon van Ruysdael, 1600–1670
8. *The Arrival of the Ferry*, 1635
H: 73 cm, L: 109 cm; Oil on wood
Richelieu, floor 2, room 28; R.F. 1950-48

Salomon van Ruysdael, 1600–1670
9. *The Golden Seascape*, 1649
H: 52 cm, L: 72 cm; Oil on wood
Sully, floor 2, room B; R.F. 3725

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Nicolaus Knupfer, 1603–1655
1. *Allegorical Portrait of a Couple with an Organ Player*, 1655
H: 50 cm, L: 67 cm; Oil on canvas
Richelieu, floor 2, room 30; M.N.R. 472

Pieter Meulener, 1602–1654
2. *Clash of the Cavalry*, 1643
H: 50 cm, L: 64 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1578

Philippe de Champaigne, 1602–1674
3. *The Assumption of the Virgin*, ca. 1639
H: 394 cm, L: 243 cm; Oil on canvas
Richelieu, floor 2, room 19; M.I. 333

Jan Linsen, 1602–1635
4. *Orpheus Playing the Violin at the Entrance to the Underworld*, 1620
H: 39 cm, L: 48 cm; Oil on wood
Richelieu, floor 2, room 30; M.N.R. 506

Aert van der Neer, 1603–1677
5. *Road Passing Through a Village*, ca. 1660
H: 69 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1601

Jan Cossiers, 1600–1671
6. *Ecce Homo*, ca. 1620
H: 73 cm, L: 54 cm; Oil on wood (oak)
Richelieu, floor 2, room 17; R.F. 1994-20

Aert van der Neer, 1603–1677
7. *Side of a Canal in Holland*, ca. 1670
H: 492 cm, L: 817 cm; Oil on wood
Richelieu, floor 2, room 32; INV 1600

Simon de Vos, 1603–1676
8. *Meeting of Smokers and Drinkers*, 1626
H: 63 cm, L: 93 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 1166

Jan Brueghel the Younger, 1601–1678
9. *Farmyard*, ca. 1650
H: 46 cm, L: 75 cm; Oil on wood
Richelieu, floor 2, room 14; INV. 1120

Simon de Vos, 1603–1676
10. *The Works of Mercy*, ca. 1630
H: 60 cm, L: 94 cm; Oil on wood
Richelieu, floor 2, room 26; R.F. 198218

Adriaen Brouwer

SMOKERS IN A TAVERN

Adriaen Brouwer, 1605–1638
Smokers in a Tavern, ca. 1630
H: 22 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1070

Adriaen Brouwer, 1605–1638
Landscape at Dusk, ca. 1630
H: 129 cm, L: 100 cm; Oil on canvas
Richelieu, floor 2, room 23; R.F. 2559

Adriaen Brouwer, 1605–1638
The Quill Cutter, ca. 1630
H: 19 cm, L: 15 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 904

Offering a glimpse inside a contemporary tobacco inn, this small panel by the Flemish genre painter Adriaen Brouwer is a piece of social history. Tobacco was introduced into Europe (by Spanish colonial traders) only in 1518, and for a long time was considered an expensive luxury. Poorer sections of society met in special smokers' taverns that supplied rented pipes and tobacco in addition to serving alcoholic drinks. Brouwer's painting offers a telling description of one of these establishments—of low repute, due to their humble clientele and its excesses. The plain saloon, with its crooked and broken furniture, is covered in a uniform dark yellow light that conveys a vivid impression of the tavern atmosphere. The men sitting around the table illustrate the various stages in the consumption of tobacco. While the broad-faced man facing the viewer puffs away lost in thought, the slender man next to him looks up appreciatively. The fat man seen from behind, meanwhile, has already slumped forward in an intoxicated state. Next to him a couple embrace passionately while a small child sits in the background with its head turned away.

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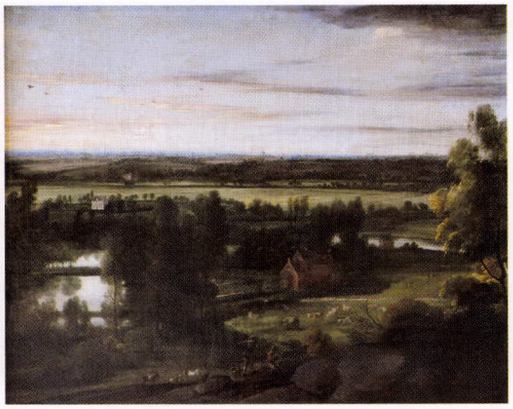

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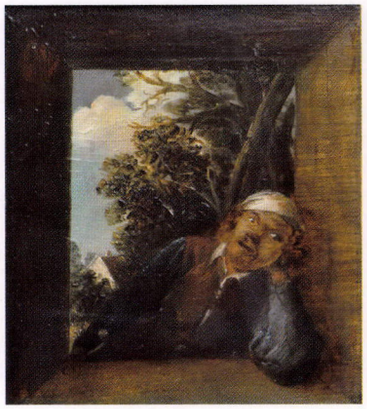

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Lodewijck de Vadder, 1605–1655
1. *View of Plains with a Slope in the Foreground*, ca. 1650
H: 48 cm, L: 62 cm; Oil, wood
Richelieu, floor 2, room 26; R.F. 1939-25

Lodewijck de Vadder, attributed to, 1605–1655
2. *View near Brussels with Shepherds and Ponds*, ca. 1660
H: 81 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 2163

Joos van Craesbeeck, 1605–1654
3. *Painter Making a Portrait*, formerly known as *The Workshop of Craesbeeck*, ca. 1640
H: 85 cm, L: 102 cm; Oil on wood
Richelieu, floor 2, room 26; INV. 1179

Rombout van Troyen, 1605–1650
4. *Gehazi Returning to the Home of Sunamite and to Elisha*, 1644
H: 28 cm, L: 42 cm; Oil, wood
Richelieu, floor 2, room 27; M.N.R. 544

Joos van Craesbeeck, 1605–1654
5. *Smoker in the Frame of a Rural Window, with a Landscape*, ca. 1640
H: 20 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 1254

Joos van Craesbeeck, 1605–1654
6. *The Smoker (possibly a Portrait of the Artist)*, ca. 1625
H: 41 cm, L: 32 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 906

Joos van Craesbeeck, 1605–1654
7. *Mussel Eaters*, ca. 1650
H: 61 cm, L: 85 cm; Oil on wood
Sully, floor 2, room B; R.F. 2860

Dirck van Delen, 1604–1671
8. *Tennis Players*, 1628
H: 32 cm, L: 54 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1203

Dirck van Delen, 1604–1671
9. *Skittle Players*, 1637
H: 85 cm, L: 145 cm; Oil on wood
Richelieu, floor 2, room 28; M.N.R. 695

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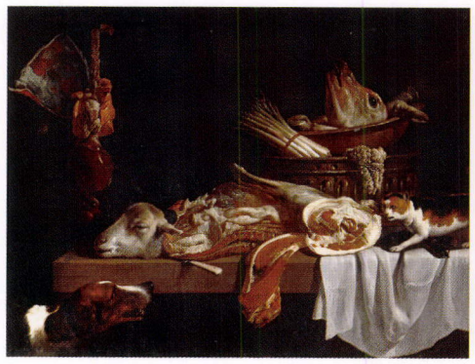
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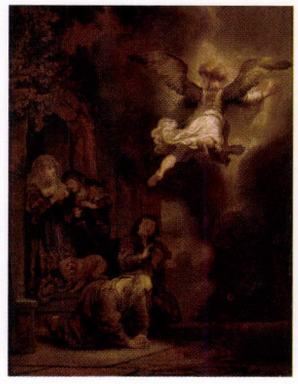
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Theodoor van Thulden, 1606–1669
1. *St. Francis of Paola Healing Jean Caratello*, ca. 1640
H: 74 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 1986-5

Theodoor van Thulden, 1606–1669
2. *The Alliance of Louis XIV and Philip IV of Spain*, ca. 1660
H: 102 cm, L: 83 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1905

Theodoor van Thulden, 1606–1669
3. *St. Francis of Paola Prophesying the Birth of a Son (the Future Francis I, King of France, born in 1494) to Louise of Savoy*, ca. 1625
H: 73 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 974

Pieter van Boeckel (Pierre van Boucle), 1605–1673
4. *Butcher's Meat with Dog and Cat*, 1651
H: 113 cm, L: 149 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1852

Pieter van Boeckel (Pierre van Boucle), 1605–1673
5. *Fruits and Vegetables*, 1651
H: 113 cm, L: 148 cm; Oil on canvas
Richelieu, floor 2, room 20; INV. 1853

Johannes Cornelisz. Verspronck, 1606–1662
6. *Portrait of a Mature Woman*, ca. 1640
H: 82 cm, L: 67 cm; Oil on canvas
Richelieu, floor 2, room 29; R.F. 2135

Johannes Cornelisz Verspronck, 1606–1662
7. *Anna van Schoonhoven*, 1641
H: 81 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 30; R.F. 1944

Johannes Cornelisz Verspronck, 1606–1662
8. *Portrait of a Sitting Young Woman*, ca. 1630
H: 35 cm, L: 27 cm each; Oil on wood
Sully, floor 2, room B; R.F. 2863

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
9. *The Archangel Raphael Taking Leave of the Tobit Family*, 1637
H: 66 cm, L: 52 cm; Oil on wood
Richelieu, floor 2, room 31, INV. 1736

Theodoor van Thulden, 1606–1669
10. *Christ Resurrected Appearing to the Virgin, His Mother*, ca. 1660
H: 573 cm, L: 360 cm; Oil on canvas
Richelieu, floor 2, room 19; Inv. 1904

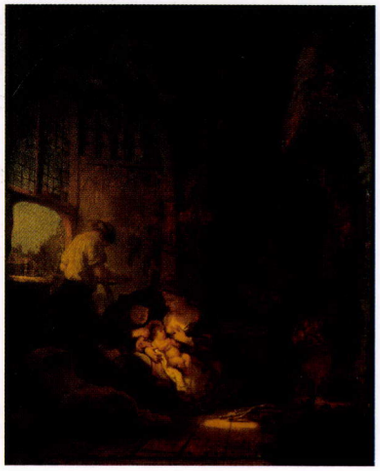
Rembrandt (Rembrandt Harmensz. van Rijn)

THE MEDITATING PHILOSOPHER

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
The Meditating Philosopher, 1632
H: 28 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 31; INV. 1740

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Landscape with Castle, Imaginary View, ca. 1640
H: 44 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 31; R.F. 1948-35

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
The Holy Family, also known as *The Household of the Carpenter*, 1640
H: 41 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 31; INV. 1742



The Meditating Philosopher is one of Rembrandt's early masterpieces. Based on the signature, it was painted in 1632, shortly after the twenty-five-year-old artist moved to Amsterdam from his hometown, Leiden. While he focused mainly on biblical themes during his time in Leiden, once in Amsterdam, he turned increasingly to genre scenes and portraits. Rembrandt also painted the well-known *Anatomy Lesson of Dr. Nicolaes Tulp* (in the Mauritshuis Museum, the Hague) in 1632. *The Meditating Philosopher* is more pioneering in terms of the artist's celebrated chiaroscuro style, however. It presents a hall-like room dominated by a wide spiral staircase. The old philosopher, identifiable as such from his long beard, coat, and books, sits on the left in front of the only window, which brightly illuminates his corner of the room. In the foreground on the right a servant pokes the fire, while another, shadowy, figure can be made out on the stairs. The realistically portrayed room possesses an underlying meaning: the spiral staircase is symbolic of the philosopher's winding thought process while the light entering the room represents his sudden mental illumination. It is equally plausible that the painting represents an allegory of winter. In any case, it remains one of the most interesting works to join the royal collections during the reign of Louis XVI, and stands as evidence of the heightened interest in Dutch painting at that time.

Rembrandt (Rembrandt Harmensz. van Rijn)

SELF-PORTRAIT WITH EASEL

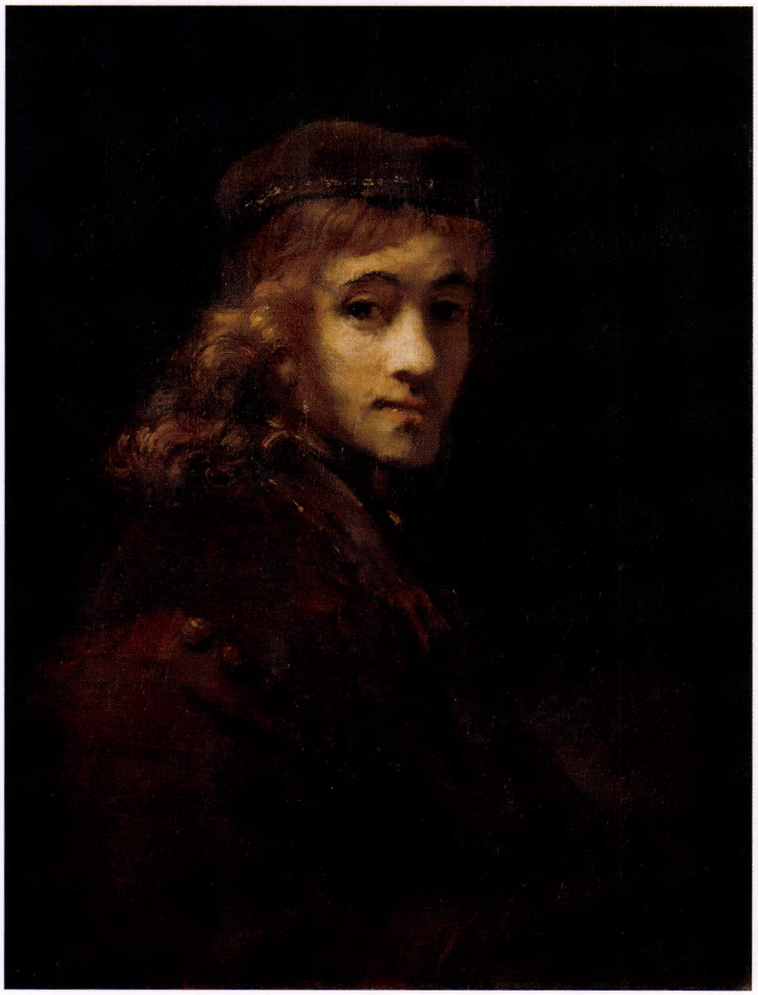
Rembrandt created an almost seamless "autobiography" in paint by painting self-portraits throughout his life. *Self-portrait with Easel* was painted when he was fifty-eight. This life-size, half-length portrait shows the artist at work—a rarity within his oeuvre. He is wearing a type of artist's smock or apron whose speckled surface evokes the palette in his left hand. He wears a simple white cap to protect his hair and prevent any loose strands from falling onto the still-wet paint. As the dark shadow around his head suggests, Rembrandt had originally intended to give himself a broader, more ostentatious beret; the homely cap gives the picture a more private air. On the right, cut off by the edge of the picture, is his easel, while the maulstick in the artist's right hand indicates that he is pausing only briefly in his work. Unlike Rembrandt's earlier extremely assertive and optimistic self-portraits, the painter has a somewhat resigned air here, having recently lived through a difficult period involving bankruptcy, the disposal at auction of his property, and the sale of his house. This austere and melancholy canvas was acquired under Louis XIV and became one of Rembrandt's most admired paintings among his fellow artists (Fantin-Latour, for one, executed a masterful copy, which is now in Lyon).

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Self-Portrait with Easel, 1660
H: 111 cm, L: 85 cm; Oil on canvas
Richelieu, floor 2, room 31; INV. 1747

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Portrait of the Artist Bareheaded, 1633
H: 60 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 31; INV. 1744

Rembrandt (Rembrandt Harmensz. van Rijn)

PORTRAIT OF TITUS, REMBRANDT'S SON



Initially assumed to be a self-portrait by a youthful Rembrandt, this work was identified in the late 19th century as a likeness of the painter's son Titus (1641–1668). A comparison with earlier portraits of Titus showing the sitter at a more tender age has enabled it to be dated to around 1662, when Titus was some twenty years old. Emerging from a dark background, the young man's face is lit up by a shaft of light from the top left. In keeping with the portrait convention of the day, Titus is shown as a half-figure in three-quarter profile from the left. His light brown curls softly frame his gaunt face, and he wears a brown coat with a wide collar and a black beret. Given the sitter's young age, the gaze he directs at the viewer is charged with an astonishing melancholy. A certain heaviness of execution may be a sign that Titus, who had learned the craft of painting from his father, perhaps contributed to the execution of the portrait. Titus was Rembrandt's only surviving son from his first marriage with Saskia van Uylenburgh (1612–1642). He died in 1668 shortly after marrying Magdalena van Loo. The more recent history of this painting is somewhat complicated: formerly in the collection of the State Hermitage Museum in St. Petersburg, it was sold following the rise of the Communist regime and later purchased by the celebrated collector Calouste Gulbenkian. It then passed into the hands of the famous Parisian wine merchant Etienne Nicolas, from whom it was confiscated by the Nazis during the Second World War. However, after the war the painting was returned to its rightful owner, who later bequeathed the picture to the Louvre.

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Portrait of Titus, Rembrandt's Son, ca. 1662
H: 72 cm, L: 56 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 1948-34

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Portrait of the Artist in a Toque and Gold Chain, 1633
H: 70 cm, L: 53 cm; Oil on wood
Richelieu, floor 2, room 31; INV. 1745

Rembrandt (Rembrandt Harmensz. van Rijn)

ST. MATTHEW WITH AN ANGEL

This work shows St. Matthew in the process of writing his gospel. He has paused for a moment and raised his left hand to his chin thoughtfully while his right hand, holding the quill, rests on the manuscript. He is clearly listening to the words of the angel who emerges out of the dark background, leans over Matthew's shoulder, and whispers into his ear. The angel, one of Matthew's traditional attributes, has also laid his right hand affectionately on the saint's shoulder. Standing in the very center of the picture, the apostle is depicted as an old man with a heavily lined face, bushy eyebrows, a gray beard, and nearly portrait-like features. Particularly noteworthy are his hands, marked by age, which Rembrandt has reproduced with anatomical precision while endowing them with a supreme painterly monumentality. The man's face and hands seem all the more furrowed by contrast with the youthful appearance of the angel. It is possible that Matthew is a late self-portrait by the artist and the angel a likeness of his son Titus (born 1641). This powerful painting belonged to Comte d'Angiviller, buildings director under King Louis XVI and a great enthusiast of Dutch art. It was seized after d'Angiviller fled the country during the French Revolution.

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
St. Matthew with an Angel, 1661
H: 96 cm, L: 81 cm; Oil on canvas
Richelieu, floor 2, room 31; INV. 1738

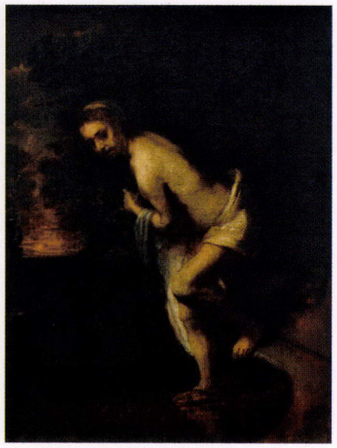
Rembrandt (Rembrandt Harmensz. van Rijn)

BATHSHEBA WITH KING DAVID'S LETTER

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Bathsheba with King David's Letter, 1654
H: 142 cm, L: 142 cm; Oil on canvas
Richelieu, floor 2, room 31; M.I. 957

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Suzanne at Her Bath, ca. 1647
H: 63 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 31; M.I. 958

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
Hendrickje Stoffels in a Velvet Beret, ca. 1652
H: 74 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 31; INV. 1751



This painting is widely considered to be one of Rembrandt's most beautiful works and a masterpiece of the Dutch Golden Age. In it we see Bathsheba having her feet washed by an older lady's maid whose dark clothing contrasts strongly with the pale skin of the radiantly beautiful Bathsheba. The scene is taken from the Old Testament story of David and Bathsheba. King David catches sight of Bathsheba, the wife of his army commander Uriah, at her bath, falls in love with her, and sends her a letter inviting Bathsheba to engage in an adulterous liaison with him. Rembrandt shows the thoughtful Bathsheba holding the letter, torn between obedience, desire, and betrayal. She decides in David's favor. The king has Uriah killed, marries Bathsheba, and they have a child together—the future King Solomon. This tragic story of love, passion, and betrayal was one of the most popular subjects in Baroque painting—a welcome pretext for the depiction of generally voluptuous nudes. Rembrandt's model was his companion Hendrickje Stoffels, who in 1654, the year of this painting's completion, was herself accused by the Amsterdam church council of "living in sin" with Rembrandt. The realistic treatment of the female body, the refined use of chiaroscuro, and the overall sobriety of the scene had a profound effect on all painters who came after him.

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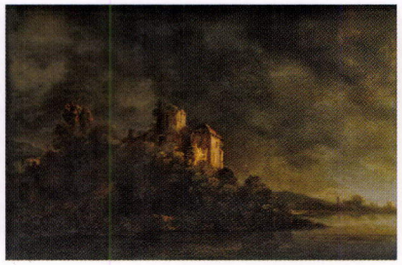
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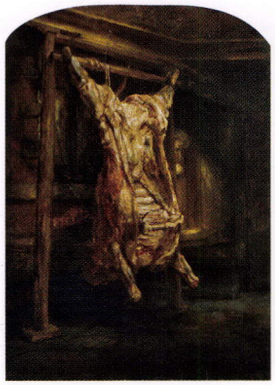
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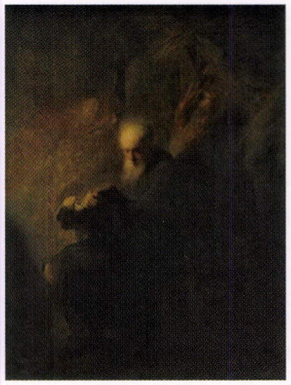
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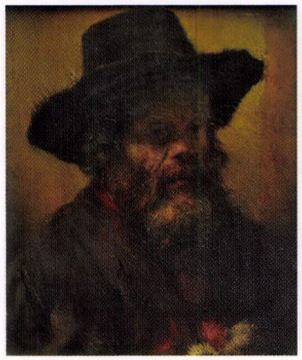
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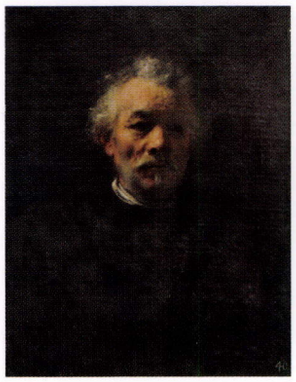
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Pupil of Rembrandt, early to mid 17th century
1. *The Pilgrims of Emmaus*, ca. 1660
H: 50 cm, L: 64 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1753

Rembrandt School, early to mid 17th century
2. *Castle Overlooking a River*, ca. 1645
H: 39 cm, L: 61 cm; Oil, wood
Richelieu, floor 2, room 31; D.L. 197319

Rembrandt, pupil or contemporary imitator of, early to mid 17th century
3. *Study of an Old Man*, ca. 1635
H: 73 cm, L: 56 cm; Oil, wood
Richelieu, floor 2, room 31; INV. 1748

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
4. *The Flayed Ox*, 1655
H: 94 cm, L: 69 cm; Oil on wood
Richelieu, floor 2, room 31; M.I. 169

Rembrandt, follower of, early to mid 17th century
5. *Old Hermit (possibly the Prophet Isaiah)*, ca. 1630
H: 59 cm, L: 46 cm; Oil on wood
Richelieu, floor 2, room 31; R.F. 1518

Pupil of Rembrandt, early to mid 17th century
6. *Venus and Cupid*, ca. 1640
H: 118 cm, L: 90 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1743

Rembrandt, pupil or contemporary imitator of, early to mid 17th century
7. *Old Man with a Beard, Wearing a Hat*, ca. 1819
H: 88 cm, L: 112 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 3834

Rembrandt, follower of, early to mid 17th century
8. *Portrait of a Young Man*, formerly known as *Portrait of Titus*, 1658
H: 75 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1749

Rembrandt, workshop of, 1606–1669
9. *Young Man with a Stick*, ca. 1651
H: 83 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 32; MI 959

Rembrandt, follower of, 17th or 18th century
10. *Portrait of an Old Man*, incorrectly known as *The Brother of Rembrandt*, 17th or 18th century
H: 71 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 2379

Rembrandt (Rembrandt Harmensz. van Rijn), 1606–1669
11. *Rembrandt in a Cap against an Architectural Background*, ca. 1640
H: 80 cm, L: 62 cm; Oil on wood (oak)
Richelieu, floor 2, room 31; INV. 1746

Rembrandt, pupil or contemporary imitator of, early to mid 17th century
12. *Portrait of 47-Year-Old Man*, incorrectly known as *Aelbert Cuyper*, ca. 1646
H: 24 cm, L: 21 cm; Oil, wood
Richelieu, floor 2, room 31; R.F. 3743

Jan Davidsz. de Heem

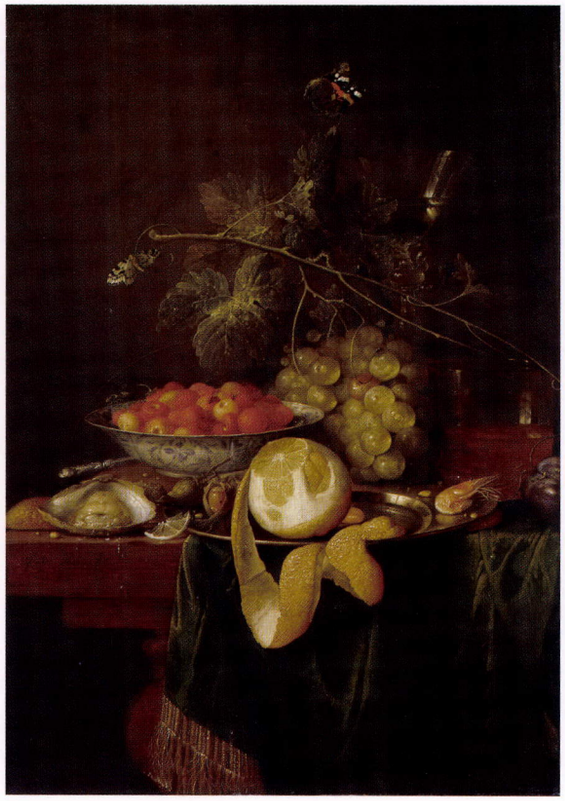
FRUIT AND RICH DISHES ON A TABLE, ALSO KNOWN AS A TABLE OF DESSERTS

Jan Davidsz. de Heem, 1606–1683
Fruit and Rich Dishes on a Table, also known as *A Table of Desserts*, 1640
H: 149 cm, L: 203 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1321

This masterpiece by the Utrecht painter Jan Davidsz. de Heem is one of the greatest Dutch still-lifes of the 17th century. De Heem was taught still-life painting by his father, David de Heem, and moved to Antwerp, where he subsequently painted A Table of Desserts in 1635. This work shows de Heem at the height of his powers of naturalistic depiction. His virtuoso rendering of the different surfaces, materials, and textures of the fruits and other food and their individual appearance in the light breathes a unique and vibrant magic into the quiet world of the still-life. De Heem was famous in his own day for his elaborate spirals of lemon peel, translucent-seeming glasses, pearl-like grapes, and gleaming golden goblets. This work has also fascinated modern artists including Henri Matisse, who copied it a number of times in his own style. Underlying the expert depiction of external appearances is a deeper meaning, however. Like the lute and the pocket watch on the blue ribbon, the food served up so opulently here serves as reminders of the transience of life and earthly pleasures.

Jan Davidsz. de Heem

STILL-LIFE WITH PEELED LEMON

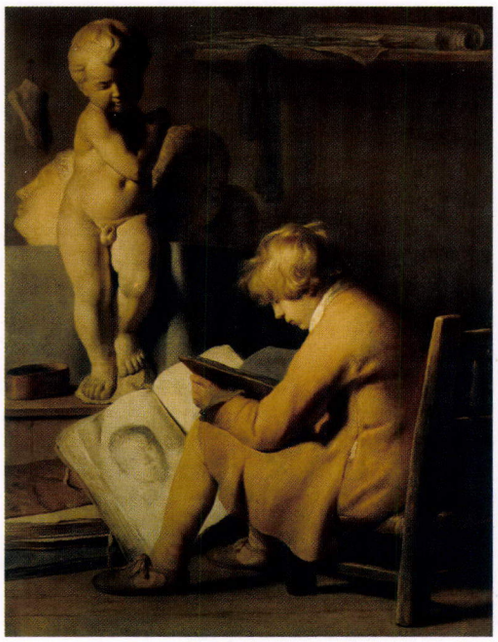


Jan Davidsz. de Heem, 1606–1683
Still-Life with Peeled Lemon, ca. 1650
H: 59 cm, L: 42 cm; Oil on wood
Richelieu, floor 2, room 24; INV. 1320

This painting depicts an elaborate arrangement of fruits, seafood, and precious vessels on a table. The label "still-life" does not quite apply here as Jan Davidsz. de Heem has also painted two butterflies sitting on the vine leaves. The grapes have a pearl-like sheen in the light, and the cherries in the dish on the left also resemble red pearls. The exquisite dish could be a porcelain vessel of the type imported into Europe from China by the Dutch East India Company, founded in 1602. Also remarkable are the two wineglasses in which the high studio windows are reflected. These reflections demonstrate the virtuosity of the painter while at the same time add to the realism of the painting. The lemon in the foreground catches the eye as a patch of bright color in a work otherwise dominated by harmonious browns, greens, and reds. De Heem was considered a "lemon specialist" and was fond of painting the fruit half peeled with the rind falling ornately. The peeled lemon could also be interpreted as a symbol of the passing of time.

Jan Lievens

THE YOUNG DRAFTSMAN



Jan Lievens, 1607–1674
The Young Draftsman, ca. 1630
H: 35 cm, L: 21 cm; Oil on wood (nut)
Richelieu, floor 2, room 32; R.F. 2562

The Young Draftsman is an early work by Jan Lievens. Until 1631, while they were both still living in Leiden, Lievens was the colleague and great rival of Rembrandt. The two served apprenticeships together under Pieter Lastman and then shared a studio. Lievens subsequently went his own artistic way before moving to Amsterdam in 1655, shortly before Rembrandt's bankruptcy, where he eventually died like the latter in great poverty. This depiction of a young draftsman is simultaneously a genre painting and the description of a profession. As such, it shows Lievens at the peak of his early mastery. The intimate studio scene captivates with the warm tones of its brown, yellow, and beige palette and seems imbued with an inner golden light. The young artist sits in the foreground engrossed in his reading, while open in front of him is a large sketchbook revealing a study of the head of the statue standing before him. This figure is a plaster cast of the Infant Jesus from Michelangelo's famous *Madonna and Child* that had stood in the Church of Our Lady in Bruges since 1506. Jesus looks down benevolently on the young draftsman and his work. On the right, another famous sculpture can be seen in the shadows: the bust of Emperor Vitellius. Long considered a self-portrait by the painter Wallerand Vaillant, this painting was reattributed to Lievens—and his prodigious talent was duly recognized—in 1932.

Cornelis de Baellieur

INTERIOR OF A GALLERY OF PICTURES AND ART OBJECTS

Cornelis de Baellieur, 1607–1671
Interior of a Gallery of Pictures and Art Objects, 1637
H: 93 cm, L: 123 cm; Oil on wood
Richelieu, floor 2, room 16; M.I. 699

Filled to the top with paintings, the high-ceilinged room in this work offers a view of a Baroque art collection. Sunlight floods into the room through the high windows on the left side of the painting. On the right side, a connecting room can be seen in the background. Meanwhile, in the foreground, an elegantly dressed group of people is admiring a large mythological scene on an easel. Their dog also seems to be examining the picture with interest. On the left, two other figures are standing by an enormous table laden with many different kinds of artifacts: a statue, various precious vases, a globe, and a number of shells. This hodgepodge of objets d'art and natural objects is typical of a Baroque cabinet, a forerunner of the art museum as we know it today. Also typical is the hanging of the pictures by subject and format in a tapestry-like manner. Although signed by Cornelis de Baellieur, the architecture and art gallery are actually the work of his colleague Hans III Jordaens (circa 1595–1643), while Baellieur painted the figures.

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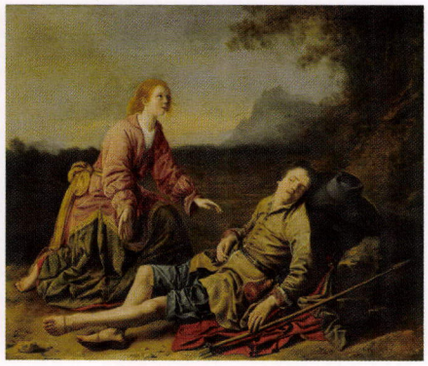
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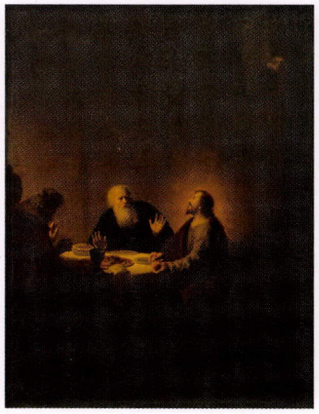
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Jan Lievens, 1607–1674
1. *Portrait of a Man*, ca. 1650
H: 107 cm, L: 76 cm; Oil on canvas
Richelieu, floor 2, room 35; D.L. 19931

Jan Lievens, 1607–1674
2. *The Virgin Visiting Elizabeth*, ca. 1638
H: 280 cm, L: 198 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1431

Cornelis Saftleven, 1607–1681
3. *Self-Portrait with Easel*, 1629
H: 31 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 27; INV. 1975

Salomon Koninck, 1609–1656
4. *Philosopher at an Open Book*, or *Philosopher in Meditation*, ca. 1640
H: 28 cm, L: 34 cm; Oil on wood (oak)
Richelieu, floor 2, room 32; INV. 1741

Jan Miense Molenaer, 1609–1668
5. *Pastoral Scene (Granida and Daifilo)*, 1632
H: 71 cm, L: 84 cm; Oil on canvas
Richelieu, floor 2, room 30; M.N.R. 443

Herman Saftleven, 1609–1685
6. *View of the Rhine: Fantasy Landscape*, 1655
H: 30 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1974

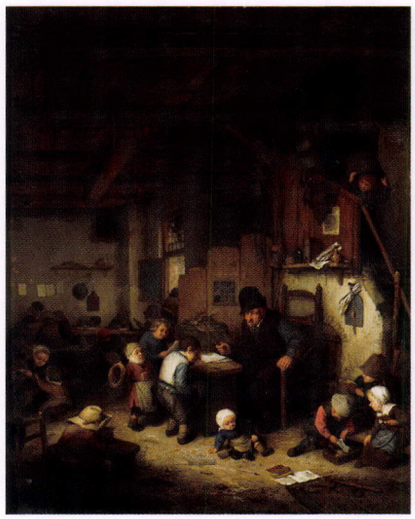
Jan Asselijn, 1610–1652
7. *Herd Crossing a River*, ca. 1646
H: 65 cm, L: 88 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 985

Dirck van Santvoort, 1610–1660
8. *Christ's Revelation to the Pilgrims in Emmaus*, 1633
H: 67 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 31; INV. 1828

Jacob Fransz van der Merck, 1610–1664
9. *Young Gentleman*, ca. 1630
H: 45 cm, L: 29 cm; Oil on canvas
Richelieu, floor 2, room 27; M.I. 812

Jan Asselijn, 1610–1652
10. *Landscape with a Tower Overlooking a River*, ca. 1646
H: 72 cm, L: 42 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 984

Jan Asselijn, 1610–1652
11. *Ruins and Hut with Shepherds*, ca. 1646
H: 77 cm, L: 39 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 986



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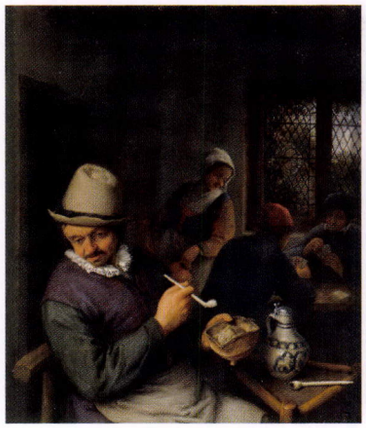

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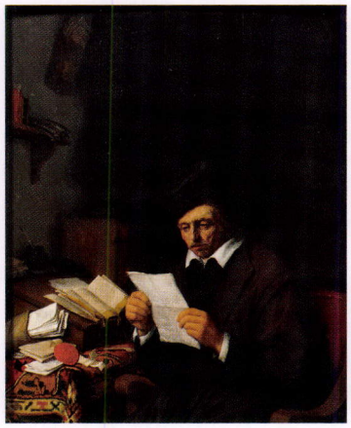

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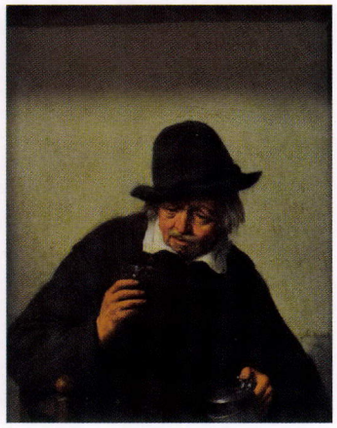

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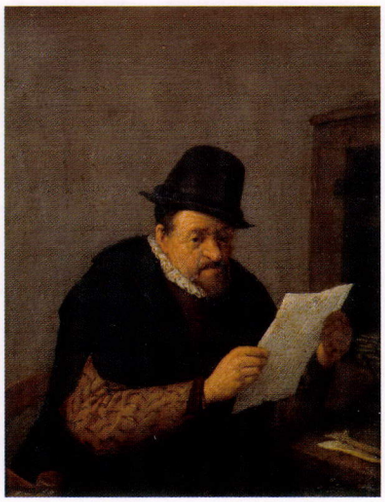

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Adriaen van Ostade, 1610–1685
1. *Schoolmaster*, 1662
H: 40 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1680

Adriaen van Ostade, 1610–1685
2. *Interior of a Cottage with the Family by the Hearth*, 1642
H: 34 cm, L: 44 cm; Oil on wood
Richelieu, floor 2, room 32; INV. 1682

Adriaen van Ostade, 1610–1685
3. *A Smoker Inside a Tavern*, 1645
H: 27 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1684

Adriaen van Ostade, 1610–1685
4. *A Trader in His Office*, ca. 1635–1685
H: 33 cm, L: 28 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1683

Adriaen van Ostade, 1610–1685
5. *The Drinker*, 1668
H: 18 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 37; INV. 1685

Adriaen van Ostade, 1610–1685
6. *Drinker at the Window*, ca. 1640
H: 27 cm, L: 22 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 943

Adriaen van Ostade, 1610–1685
7. *Reading*, 1665
H: 18 cm, L: 15 cm; Oil on wood
Richelieu, floor 2, room 37; M.I. 945

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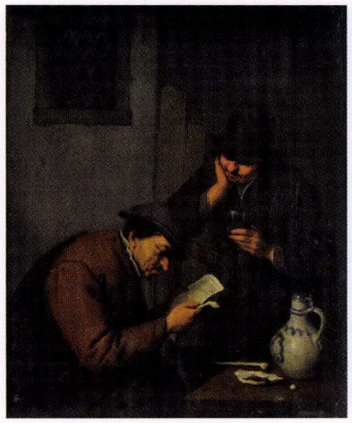

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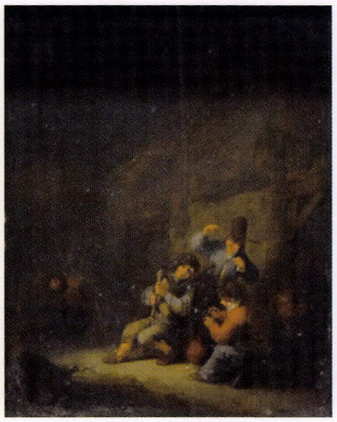

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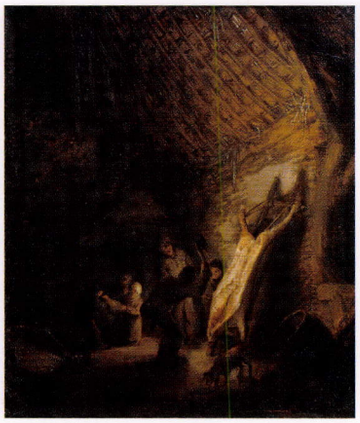

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Adriaen van Ostade, 1610–1685
1. *Interior of a Tavern*, ca. 1636
H: 21 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 947

Adriaen van Ostade, 1610–1685
2. *Interior of a School*, 1641
H: 19 cm, L: 20 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 948

Adriaen van Ostade, 1610–1685
3. *Reading the Newspaper*, 1653
H: 25 cm, L: 20 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 946

Adriaen van Ostade, 1610–1685
4. *Interior Scene with Bagpiper*, ca. 1650
H: 24 cm, L: 19 cm; Oil, wood
Richelieu, floor 2, room 33; M.I. 949

Adriaen van Ostade, 1610–1685
5. *Slaughtering a Pig*, ca. 1670
H: 21 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 36; M.N.R. 989

Adriaen van Ostade, 1610–1685
6. *Interior Scene with Elderly Couple*, ca. 1630
H: 10 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 36; M.I. 951

Adriaen van Ostade, 1610–1685
7. *Family Portrait*, 1654
H: 70 cm, L: 88 cm; Oil on Wood
Richelieu, floor 2, room 33; INV. 1679

Adriaen van Ostade

THE FISH MARKET

The Haarlem painter Adriaen van Ostade is well known for his earthy genre scenes featuring peasants, craftsmen, and the bourgeois. His often caricature-like works stand out for their detailed realism, demonstrating Ostade's careful observation of the world around him. In his mature works, he combines a naturalistic depiction of his fellow citizens, as learned from his first teacher, Frans Hals, with the atmospheric chiaroscuro of Rembrandt, whom he greatly admired. *The Fish Market* exemplifies the successful combination of both tendencies. The picture shows fishermen selling their own products at a local market. In the foreground we see a seller proudly showing off his largest catch. He seems to be gutting the fish with the knife prior to offering them to his customers. To the left and right, other stalls are lined up beneath the canopies of the market square. At the neighboring stall, customers bend over the table in order to inspect the goods. In the background, which grows progressively lighter into the distance, a maid can be seen balancing her large shopping basket on her head as she makes her way home.

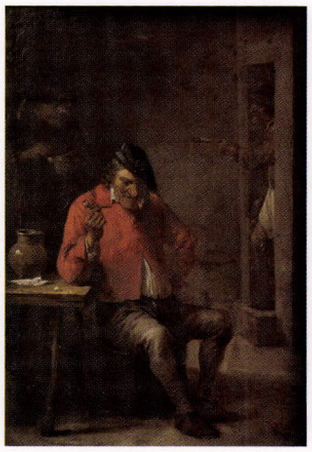
Adriaen van Ostade, 1610–1685
The Fish Market, 1659
H: 41 cm, L: 36 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1681

Adriaen van Ostade

READER AT THE WINDOW

This small painting gives the impression of having been drawn straight from life. It is a fine example of the "window picture" that was popular in Dutch art in the second half of the 17th century. In it, Adriaen van Ostade, who has signed the painting "Av. Ostade" on the lower edge of the paper, demonstrates his considerable gifts as a character painter. As the result of an old catalog entry, the picture is often referred to as *Reader with Pipe*, even though such a connection was never proven; the object held by the man in his left hand is actually a pair of spectacles. Occupying a position in the immediate foreground of the painting, these spectacles urge the viewer to study the small work closely. Unfortunately, it is not possible to ascertain what kind of document the man is holding. The fact that he has removed his glasses suggests that he has already finished reading it. In any event, he appears to be pleased with the contents—or at least smiles at the viewer warmly while extending the paper. The good cheer radiated by the scene is underlined by the choice of a light palette. Particularly eye-catching is the bright yellow ocher of the man's jacket, which is reflected in the window frame and yellow-gold vine leaves. That this genre scene formed part of the celebrated collection of Louis La Caze demonstrates the enduring popularity of van Ostade's work in the 19th century.

Adriaen van Ostade, 1610–1685
Reader at the Window, ca. 1635–1685
H: 26 cm, L: 21 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 944



David Teniers the Younger, 1610–1690
Interior of a Smoking Room with Smokers, or
The Smoker Leaning on a Table, ca. 1635
H: 22 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 987

David Teniers the Younger, 1610–1690
Small Duet: Fiddle Player and Singer, ca. 1635
H: 22 cm, L: 16 cm; Oil, wood
Richelieu, floor 2, room 23; M.I. 986

David Teniers the Younger, 1610–1690
Smoking Room: Smoker with a Barrel, ca. 1640
H: 22 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 992

David Teniers the Younger, 1610–1690
The Knife Grinder, ca. 1640
H: 42 cm, L: 30 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1889

David Teniers the Younger

THE GUITAR PLAYER WATCHED FROM ABOVE

Besides large scenes like *Village Fair with a Noble Couple*, the Antwerp painter David Teniers the Younger also painted individual figures and pairs. Musicians and their instruments were a favorite theme of the painter. The slightly caricatural facial features of the guitar player in this painting reveal that this is not the portrait of an individual but a genre scene. The subject's shabby clothing, simple instrument, and coarse features suggest that he is a humble wandering musician. The open music book, quill, and ink pot indicate that he also has a bent for composition. Inspired by wine, he may be in the process of writing a new song. Only on closer inspection does it become apparent that he has an audience. On the right, a young man wearing a beret looks down into the room from an open window. In a sense, the secret observer mirrors the viewer in front of the picture, who has already been noticed and somewhat mischievously drawn in by the guitarist. With its telling depiction of the two characters, warm coloring, and poetic quality, this small painting radiates considerable charm.

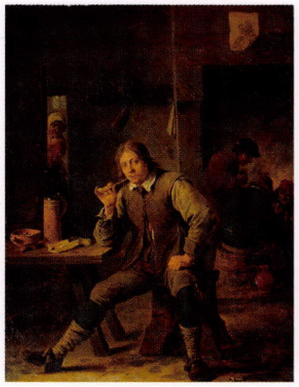
David Teniers the Younger, 1610–1690
The Guitar Player Watched from Above, ca. 1640
H: 19 cm, L: 13 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 993

David Teniers the Younger

VILLAGE FAIR WITH A NOBLE COUPLE

David Teniers the Younger, 1610–1690
Village Fair with a Noble Couple, 1652
H: 80 cm, L: 109 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 1881

David Teniers the Younger was taught by his father but achieved far greater fame than David Teniers the Elder (1582–1649). In 1637 he married Anna Brueghel, a daughter of Jan Brueghel the Elder, with Peter Paul Rubens as a witness. Teniers enjoyed an extremely successful career. His genre scenes of village life suited the taste of the day. In 1651 he was summoned to Brussels as court painter to Archduke Leopold William. *Village Fair with a Noble Couple* dates from the following year. It is a particularly successful variant of a favorite theme of the painter and allowed him to give full expression to his love of storytelling. The colorful festivities on the square in front of the village inn demonstrate Teniers's gift for precise observation. He has painted the individual groups and characters both vividly and tellingly: the men drinking around the long table in the background, the couples dancing around the fiddler on the barrel, the large family at the round table in the background, and the young woman dragging her raucous husband home. In the 18th century, the distinguished couple were thought to be Teniers and his wife, but this remains hypothetical.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David Teniers the Younger, 1610–1690
1. *Smoker Leaning on a Table*, 1643
H: 39 cm, L: 31 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 1888

David Teniers the Younger, 1610–1690
2. *The Lamentation of Christ in the (Mystical) Presence of SS. Francis of Assisi and Clare*, ca. 1650
H: 31 cm, L: 21 cm; Oil on wood
Richelieu, floor 2, room 25; M.I. 1004

David Teniers the Younger, 1610–1690
3. *Old Man with a Fur Hat*, ca. 1640
H: 22 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1891

David Teniers the Younger, 1610–1690
4. *The Denial of St. Peter in a Guardroom with Cardplayers*, 1646
H: 37 cm, L: 52 cm; Oil, copper
Richelieu, floor 2, room 23; INV. 1877

David Teniers the Younger, 1610–1690
5. *The Feast of the Prodigal Son*, 1644
H: 70 cm, L: 89 cm; Oil, copper
Richelieu, floor 2, room 23; INV. 1878

David Teniers the Younger, 1610–1690
6. *Grand Duet: Fiddle Player and Singer*, ca. 1640
H: 30 cm, L: 24 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 23; M.I. 988

David Teniers the Younger, 1610–1690
7. *Beer Drinker and Smoker*, ca. 1640
H: 16 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 996

David Teniers the Younger, 1610–1690
8. *Player of the Accordion*, formerly known as *Bagpipe Player*, ca. 1635
H: 29 cm, L: 24 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 1890

David Teniers the Younger, 1610–1690
9. *The Alms Collector Holding a Rattle*, 1671
H: 30 cm, L: 22 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 994

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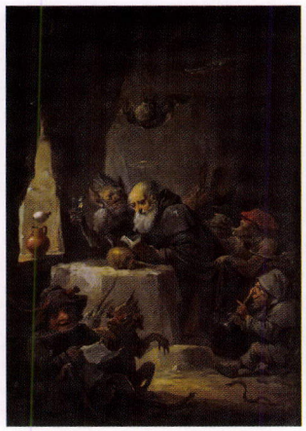

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David Teniers the Younger, 1610–1690
1. *The Bowls Players*, ca. 1640
H: 18 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 995

David Teniers the Younger, 1610–1690
2. *Hockey Players*, 1661
H: 47 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 26; R.F. 1531

David Teniers the Younger, 1610–1690
3. *The Temptation of St. Anthony (Large Version)*, ca. 1640
H: 63 cm, L: 50 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1880

David Teniers the Younger, 1610–1690
4. *The Temptation of St. Anthony (Small Version)*, ca. 1640
H: 22 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 991

David Teniers the Younger, 1610–1690
5. *Steep and Winding Path*, ca. 1645
H: 64 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 1001

David Teniers the Younger, 1610–1690
6. *The Virgin with Christ Child and St. Dorothy in a Landscape*, ca. 1650
H: 17 cm, L: 23 cm; Oil on canvas
Richelieu, floor 2, room 25; M.I. 1005

David Teniers the Younger, 1610–1690
7. *The Works of Mercy*, ca. 1640
H: 57 cm, L: 77 cm; Oil, copper
Richelieu, floor 2, room 26; INV. 1879

David Teniers the Younger, 1610–1690
8. *Winter*, ca. 1640
H: 12 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 998

David Teniers the Younger, 1610–1690
9. *Village Landscape with Farmyard, Vegetables, and Fruit*, ca. 1640
H: 86 cm, L: 125 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 711

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David Teniers the Younger, 1610–1690
1. *Hunting for Heron with Archduke Leopold Guillaume*, ca. 1655
H: 82 cm, L: 120 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1887

David Teniers the Younger, 1610–1690
2. *Interior of a Tavern with Woman Singing*, ca. 1630
H: 23 cm, L: 29 cm; Oil, copper
Richelieu, floor 2, room 23; M.I. 1015

David Teniers the Younger, 1610–1690
3. *Interior of a Tavern: Card Game*, 1645
H: 58 cm, L: 78 cm; Oil on canvas
Richelieu, floor 2, room 25; R.F. 1530

David Teniers the Younger, 1610–1690
4. *Landscape with a Church on a Knoll*, ca. 1650
H: 17 cm, L: 25 cm; Oil on canvas
Richelieu, floor 2, room 23; M.N.R. 913

David Teniers the Younger, 1610–1690
5. *Landscape: Vicinity of Antwerp*, ca. 1640
H: 18 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 25; M.I. 1002

David Teniers the Younger, 1610–1690
6. *Woman Spying on a Tête-à-Tête*, or *The Gallant Drinker*, ca. 1635
H: 38 cm, L: 61 cm; Oil on wood
Richelieu, floor 2, room 23; INV. 1886

David Teniers the Younger, 1610–1690
7. *Summer*, ca. 1640
H: 14 cm, L: 19 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 997

David Teniers the Younger, 1610–1690
8. *Interior of a Tavern with Smokers*, ca. 1650
H: 28 cm, L: 37 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-79

David Teniers the Younger, 1610–1690
9. *Tavern near a River with Fishermen Using Nets*, ca. 1650
H: 120 cm, L: 198 cm; Oil on canvas
Richelieu, floor 2, room 24; INV. 1883

David Teniers the Younger, 1610–1690
10. *Hero and Leander: The Drowned Leander Found by the Nereids*, ca. 1650
H: 23 cm, L: 31 cm; Oil on wood
Richelieu, floor 2, room 25; R.F. 199115

David Teniers the Younger, 1610–1690
11. *Dancing to the Sound of a Bagpipe*, ca. 1640
H: 14 cm, L: 27 cm; Oil, copper
Richelieu, floor 2, room 25; INV. 1884

David Teniers the Younger, 1610–1690
12. *Landscape with a Bull*, ca. 1650
H: 68 cm, L: 109 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 1000

Jan Fyt

GAME AND BASKET OF GRAPES WITH A CAT

Jan Fyt, 1611–1661
Game and Basket of Grapes with a Cat, ca. 1650
H: 100 cm, L: 140 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1298

Jan Fyt, 1611–1661
Game and Hunting Gear Discovered by a Cat, ca. 1650–1660
H: 95 cm, L: 122 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 922

Jan Fyt, 1611–1661
Eagles Attacking Ducks, ca. 1650
H: 133 cm, L: 196 cm; Oil on canvas
Richelieu, floor 2, room 17; M.N.R. 863

Jan Fyt, 1611–1661
Game in a Pantry with a Cat and Monkeys, ca. 1650
H: 138 cm, L: 176 cm; Oil on canvas
Richelieu, floor 2, room 17; Inv. 1299

Jan Fyt, 1611–1661
Dog with Game and a Carved Bas-Relief, 1651
H: 86 cm, L: 119 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1300

The Flemish painter Jan Fyt was a pupil and journeyman of the still-life painter Frans Snyders in Antwerp. He shared Snyders's fondness for painting still-life scenes with animals. Unlike the meticulous style of his teacher, however, Fyt increasingly developed an animated Baroque style and a clearer, cooler palette. As in Snyders's work, Fyt's still-lifes are often enlivened by some anecdotal detail—in this case, a small cat on the right trying to climb onto the table to claim its share of the spoils. The cat apparently has knocked over the large woven basket with its paw and spilled the contents onto the table. A colorful muddle of various kinds of birds is therefore spread out on the green velvet tablecloth before the viewer. Celebrated as a painter of meticulous and accurate bird feathers, Fyt shines here with the depiction of the different species. The fur of a rabbit strung up by its leg is portrayed with the utmost fidelity to detail, while the basket full of lustrous, pearly grapes and the fine blue-and-white porcelain in the background also reveal the artist's supreme mastery.

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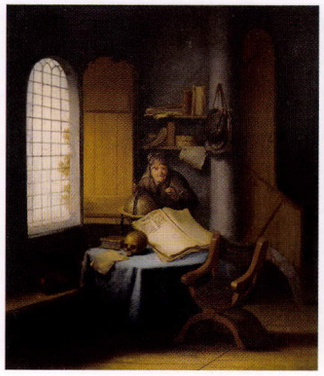

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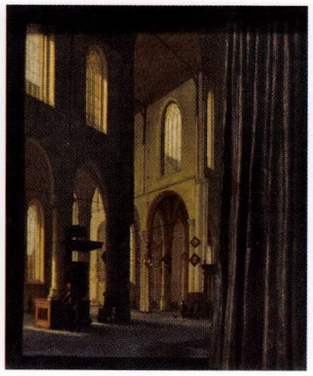

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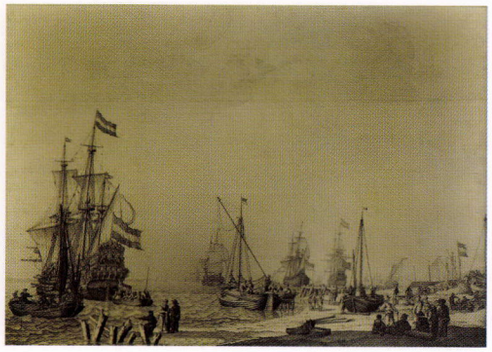

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Hendrick Cornelisz. van der Vliet, 1611–1675
1. *Interior of the Oude Kerk in Delft*, ca. 1630
H: 137 cm, L: 163 cm; Oil on canvas
Richelieu, floor 2, room 34; R.F. 1969–2

Hendrick Maertensz Sorgh, imitator of, 17th century
2. *Interior of a Inn*, ca. 1660
H: 30 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 903

Jacob van Spreeuwen, 1611–1650
3. *A Scholar in His Study with Lesson of Vanity*, ca. 1625
H: 38 cm, L: 32 cm; Oil on wood
Richelieu, floor 2, room 30; INV. 1862

Jan van den Hoecke, attributed to, 1611–1651
4. *Woman Playing a Lute*, ca. 1625
H: 76 cm, L: 67 cm; Oil on wood
Richelieu, floor 2, room 17; M.I. 972

Hendrick Cornelisz. van Vliet, attributed to, 1611–1675
5. *Interior of a Church Half-Concealed by a Curtain*, ca. 1650
H: 48 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 37; M.N.R. 977

Hendrick Maertensz Sorgh, 1610–1670
6. *Interior of a Tavern*, 1648
H: 49 cm, L: 70 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 1014

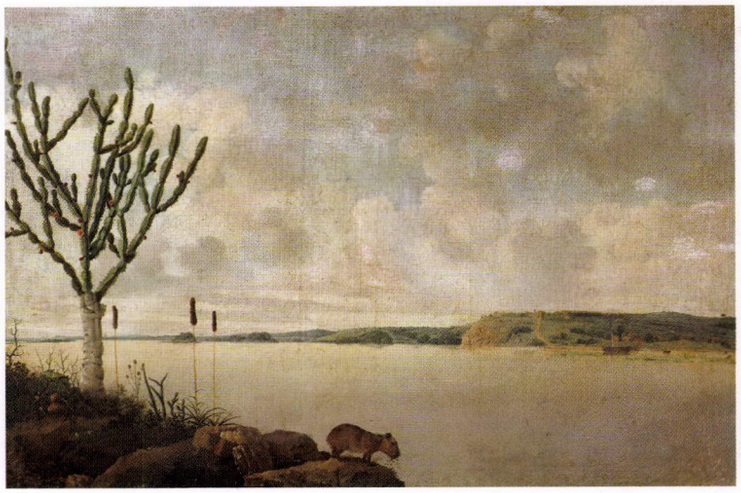
Willem van de Velde the Elder, 1611–1693
7. *War Flotilla Close to the Shore*, ca. 1650
H: 60 cm, L: 83 cm; Grisaille (gray tones)
Richelieu, floor 2, room 34; D.L. 19911

Cornelis Symonsz. van der Schalcke, 1611–1671
8. *Landscape with Two Peasants at the Foot of a Tree*, ca. 1645
H: 55 cm, L: 68 cm; Oil on wood
Richelieu, floor 2, room 32; R.F. 1951-1

Benjamin Gerritsz. Cuyp, 1612–1652
9. *The Operation of the Magnifier*, ca. 1630
H: 65 cm, L: 82 cm; Oil on canvas
Richelieu, floor 2, room 27; R.F. 1942-6

Frans Post

THE RIO SÃO FRANCISCO WITH FORT MAURICE AND A CAPYBARA IN THE FOREGROUND



Frans Post, 1612–1680
The Rio São Francisco with Fort Maurice and a Capybara in the Foreground, 1639
H: 62 cm, L: 95 cm; Oil on canvas
Richelieu, floor 2, room 29; Inv. 1727

At first glance, the slightly naive style and exotic subject matter of this work seem out of place in the context of Dutch Baroque painting. The picture shows a flat river landscape extending into the distance with a settlement, port, and sailing ship on the far shore. The most striking elements are the tall cactus tree and the capybara (water hog) perched on a rock by the edge of the river in the foreground on the left. In the very background is Fort Maurice, guarding the mouth of the Rio São Francisco, one of Brazil's biggest rivers. Entirely in keeping with Dutch landscape painting, however, is the division of the canvas into one-third landscape and two-thirds sky. The painter of this unusual picture, Frans Post of Leiden, accompanied Count John Maurice of Nassau-Siegen, a general in the Dutch army, to South America on his mission to defend Holland's new Dutch colony in Brazil against the Portuguese between 1636 and 1644. This picture, which Maurice presented to King Louis XIV of France for his private collection in 1679, was one of thirty-four Brazilian landscapes produced because of this expedition. This is one of the paintings that Post executed in Brazil, most likely in a studio but based on a series of plein air sketches made on-site. Upon his return to Europe, the artist continued to produce view paintings of Brazil using the wealth of preparatory material he amassed during his sojourn there.

Barent Avercamp

ICE-SKATERS AT KAMPEN

Barent Avercamp, 1612–1679
Ice-Skaters at Kampen, ca. 1650
H: 74 cm, L: 76 cm; Oil on wood
Sully, floor 2, room B; R.F. 2854

The Dutch painter Barent Avercamp followed in the footsteps of his uncle and teacher Hendrick Avercamp (1585–1634) by specializing in winter scenes. Particularly popular were his genre-like winter landscapes featuring ice-skaters. He found his motifs in and around his hometown of Kampen, situated on the Ijssel near the point where the river flows into the Zuiderzee (now known as the Ijsselmeer). While his uncle was particularly skilled at evoking atmospheric effects, Barent places the emphasis in his figure-filled scenes on narrative. Here, with great attention to detail, he depicts the bustling activity of winter excursionists outside the walls of the town (whose towers are visible in the background). Various groups of ice-skaters and walkers, wrapped up in thick coats and jackets, are shown enjoying themselves on the frozen river. Some are playing games such as ice hockey while others are pushing their children or female companions along the ice on small sleds. A more distinguished mode of transport is the horse-drawn sled, with the men gallantly driving their ladies from behind. Avercamp has also captured the figures' reflections in the ice with considerable skill.

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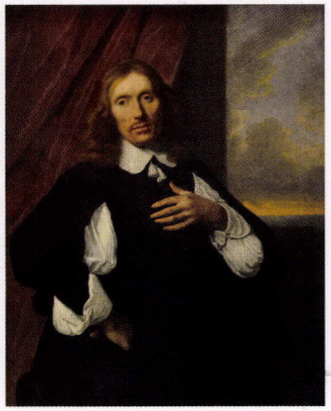

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Bartholomeus van der Helst, 1613–1670
1. *The Leaders of the Brotherhood of St. Sebastian to Amsterdam*, 1653
H: 49 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1332

David Ryckaert the Younger, 1612–1661
2. *Painter's Workshop with Model and Assistant of Colors*, 1638
H: 59 cm, L: 95 cm; Oil on wood
Richelieu, floor 2, room 23; M.I. 146

Bartholomeus van der Helst, 1613–1670
3. *The Reepmaker Family of Amsterdam*, 1669
H: 190 cm, L: 145 cm; Oil on canvas
Richelieu, floor 2, room 33; R.F. 2129

Bartholomeus van der Helst, 1613–1670
4. *Portrait of a Man*, 1655
H: 101 cm, L: 79 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1333

Bartholomeus van der Helst, 1613–1670
5. *Portrait of a Woman*, 1655
H: 100 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1334

Thomas Willeboirts (Thomas Bosschaert) and Frans Ykens, 1613–1654 and 1601–1693
6. *Flora and Cupid with Fruit and Garlands of Flowers*, 1644
H: 164 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 1333

Victor Wolfvoet, 1612–1652
7. *The Adoration of the Magi*, ca. 1630–1650
H: 22 cm, L: 31 cm; Oil, copper
Richelieu, floor 2, room 25; D.L. 1978–2

Thomas Willeboirts (Thomas Bosschaert), 1613–1654
8. *Maurice and Frederick Henry of Nassau in the Battle of Nieuwpoort in 1600*, 1600
H: 24 cm, L: 15 cm; Grisaille (gray tones), oil, wood
Richelieu, floor 2, room 22; R.F. 1938–28

Frans Post, 1612–1680
9. *The Old Portuguese Forte dos Reis Magos*, or *Fort Ceulen, at the Mouth of the Rio Grande*, 1638
H: 62 cm, L: 95 cm; Oil on canvas
Richelieu, floor 2, room 29; INV. 1726

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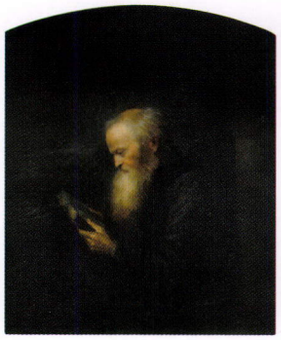
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Gerard Dou, 1613–1675
1. *The Village Grocer*, 1647
H: 38 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1215

Gerard Dou, 1613–1675
2. *Trumpet Player in front of a Banquet*, ca. 1660
H: 38 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1216

Gerard Dou, 1613–1675
3. *The Village Cook, or Woman Pouring Water*, ca. 1640
H: 36 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1217

Gerard Dou, 1613–1675
4. *Woman Hanging a Cockerel at Her Window*, also known as *The Dutch Housewife*, 1650
H: 26 cm, L: 20 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1218

Gerard Dou, 1613–1675
5. *A Man Weighing Gold*, 1664
H: 29 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1219

Gerard Dou, 1613–1675
6. *The Silver Ewer*, ca. 1663
H: 102 cm, L: 82 cm; Oil on wood
Richelieu, floor 2, room 35; Inv. 1214

Gerard Dou, 1613–1675
7. *Reading the Bible, or Anna and Tobit*, ca. 1645
H: 60 cm, L: 46 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1221

Gerard Dou, 1613–1675
8. *Old Woman Praying (possibly the Prophetess Anna)*, also known as *Rembrandt's Mother*, ca. 1650
H: 12 cm, L: 09 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1223

Gerard Dou, 1613–1675
9. *Hermit Reading*, 1661
H: 23 cm, L: 19 cm; Oil on wood
Richelieu, floor 2, room 35; M.I. 915

Gerard Dou, 1613–1675
10. *The Dropsical Woman*, 1663
H: 86 cm, L: 68 cm; Oil on wood
Richelieu, floor 2, room 35; Inv. 1213

Gerard Dou

PORTRAIT OF THE ARTIST WITH A PAINTER'S PALETTE

Gerard Dou, 1613–1675
Portrait of the Artist with a Painter's Palette, ca. 1660
H: 31 cm, L: 21 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1222

Like his teacher Rembrandt, Gerard Dou (also from Leiden), painted himself repeatedly throughout his life; around sixty self-portraits by him are known. However, this small self-portrait, executed toward the end of the artist's life, is particularly unusual. In it, Dou, who was extremely successful as a genre painter and himself had many students, has depicted himself as Rembrandt. Even his pose with the palette was inspired by Rembrandt's famous self-portrait with easel that is also in the Louvre. Closer inspection reveals that there is even an easel waiting for the artist in the background. As with Rembrandt's self-portrait, the scene is lit from two sources: first the bright shaft of light coming from the top left through the columns of the room, and second from the front. The artist gazes directly at the viewer, apparently inviting us to engage in an intimate discussion of his artistic skills. The somewhat hazy foreground with the pots is an enlargement carried out by a restorer in the 18th century and never reversed.

Gerard Dou

THE TOOTH PULLER

Gerard Dou, 1613–1675
The Tooth Puller, ca. 1628
H: 32 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 30; INV. 1220

When he was young, Gerard Dou served an apprenticeship with a glass painter in his hometown of Leiden before entering Rembrandt's workshop as a pupil in 1628. When Rembrandt moved to Amsterdam in 1631, instead of following him, Dou set himself up as an independent master in Leiden, achieving fame far and wide as a genre painter. This small painting showing a tooth puller at work was probably executed while he was with Rembrandt, and is clearly influenced by his teacher's characteristic chiaroscuro. It depicts a high interior whose left half is illuminated by a small round window while the other half is largely dark. On the rear wall are shelves containing various vessels, a lute, and a skull, all demonstrating Dou's talent as a still-life painter. The patient, who is having a tooth pulled in the manner of the day, seems to be a peasant. His basket of eggs on the floor in the foreground suggests that he is planning to visit the local market. He is clenching his fists in pain and bracing himself by sticking a leg out. This true-to-life work by Dou is simultaneously a piece of medical and social history. However, we cannot discount the possibility that this image is an allegory of pain (or, even, of touch), a genre popular among artists of the era.

Govert Flinck

LITTLE SHEPHERDESS FRAMED BY A WINDOW

The Dutch painter Govaert Flinck was a pupil of Rembrandt in Amsterdam between 1632 and 1635. He was so skilled at imitating his teacher that for a long time many of his paintings were thought to be by Rembrandt himself. Flinck began developing his own style in around 1640. The highly regarded Flemish Baroque painting of Peter Paul Rubens and Anthony van Dyck influenced his more mature approach. The Little Shepherdess dates from the beginning of this period. While his handling of the model is still strongly influenced by Rembrandt, the framing device and brighter lighting owe more to the Rubens school. The painter signed his work "G. Flinck f. 1641" in a looping hand on the painted window frame ("f." stands for fecit, or "made"). This depiction of a little girl dressed as a shepherdess radiates a considerable charm with a touch of melancholy. The girl is not dressed in the ragged clothes of a peasant but in a costume that would be worn for pastoral entertainments at court. She is wearing expensive jewelry, and her hair is also adorned with flowers and a pearl headband.

Govert Flinck, 1615–1660
Little Shepherdess Framed by a Window, 1641
H: 71 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1292

Govert Flinck, 1615–1660
Landscape with Bridge and Ruins, 1637
H: 49 cm, L: 75 cm; Oil on wood
Richelieu, floor 2, room 31; R.F. 1985-82

Govert Flinck, 1615–1660
Young Shepherdess as Flora, ca. 1637
H: 69 cm, L: 52 cm; Oil on wood
Sully, floor 2, room C; R.F. 196169

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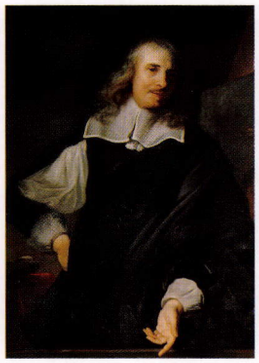

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Jacques d' Arthois, 1613–1686
1. *Entrance to a Wood*, ca. 1650
H: 57 cm, L: 75 cm; Oil on canvas
Richelieu, floor 2, room 24; M.I. 901

Jacques d' Arthois, 1613–1686
2. *Forest with Hunters*, ca. 1650
H: 165 cm, L: 234 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1378

Jan Mytens, 1614–1670
3. *Portrait of an Aristocratic Dutch Family*, 1638
H: 46 cm, L: 38 cm; Oil on canvas
Richelieu, floor 2, room 27; INV. 1590

Jacob van Loo, 1614–1670
4. *The Painter Michel Corneille the Elder (1601–1664), Rector of the Académie Royale de Peinture in Paris from 1656*, ca. 1663
H: 168 cm, L: 86 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1439

Jacob van Loo, 1614–1670
5. *Study of a Half-Naked Woman*, ca. 1650
H: 105 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1440

Nicolaes van Helt Stockade, 1614–1669
6. *Hendrycks Huyck, Engineer, and His Wife Catherina Brouwers*, ca. 1657
H: 180 cm, L: 196 cm; Oil on canvas
Richelieu, floor 2, room 36; M.I. 929

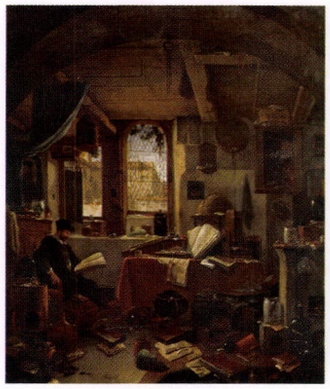
Jacob van Loo, 1614–1670
7. *Bathsheba at her Toilet*, ca. 1650
H: 81 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 36; M.N.R. 498

Jan Both, 1615–1652
8. *Landscape with Shepherds and Muleteers on a Path at Sunset*, ca. 1645
H: 70 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 29; INV. 1066

Jan Both, 1615–1652
9. *Landscape with Peasant Girl on a Mule*, ca. 1645
H: 156 cm, L: 212 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1065

Joris van der Hagen, 1615–1669
10. *Landscape with Ford*, ca. 1650
H: 24 cm, L: 32 cm; Oil, canvas, wood, stuck materials one upon the other
Richelieu, floor 2, room 37; INV. 1315

Bertholet Flémalle (Flémal), 1614–1675
11. *Triumph and Revelation of the Mystery of the Blessed Sacrament Linked to that of the Trinity*, ca. 1646–1647
H: 265 cm, L: 177 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 1288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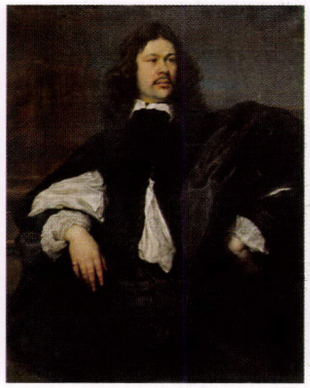
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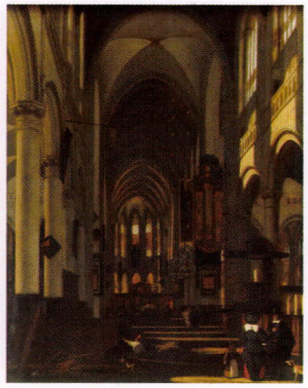
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Thomas Wyck, 1616–1677
1. *The Alchemist*, 17th century
H: 47 cm, L: 40 cm; Oil on canvas
Richelieu, floor 2, room 36; M.N.R. 926

Lucas Franchoys, attributed to, 1616–1681
2. *Portrait of a Man with a Half-Open Doublet*, ca. 1650
H: 118 cm, L: 93 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1249

Emanuel de Witte, 1617–1691
3. *Interior of a Church*, ca. 1669
H: 55 cm, L: 44 cm; Oil on Wood
Richelieu, floor 2, room 38; R.F. 2004-5

Pieter van der Faes (Sir Pieter Lely), 1618–1680
4. *Portrait of a Man*, ca. 1650
H: 126 cm, L: 102 cm; Oil on canvas
Richelieu, floor 2, room 26; INV. 1250

Otto Marseus van Schrieck (Marcellis), 1619–1678
5. *Snakes and Butterflies in an Undergrowth*, ca. 1650
H: 22 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3711

Vigor Boucquet, 1619–1677
6. *A Carry Standard*, 1664
H: 184 cm, L: 112 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F.1155

Jan Victors, 1619–1676
7. *Isaac Blessing Jacob*, ca. 1640
H: 165 cm, L: 203 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1285

Willem Kalf, 1619–1693
8. *Interior of a Rural Kitchen*, ca. 1650
H: 40 cm, L: 52 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1411

Willem Kalf, 1619–1693
9. *Kitchen Implements*, ca. 1650
H: 13 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 36; M.I. 938

Willem Kalf, follower of, 17th century
10. *Still-Life with Chinese Vase*, ca. 1650
H: 58 cm, L: 71 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 796

Ferdinand Bol

ARISTOCRATIC CHILDREN IN A CARRIAGE DRAWN BY GOATS

Ferdinand Bol, 1616–1680
Aristocratic Children in a Carriage Drawn by Goats, 1654
H: 211 cm, L: 249 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1062

Ferdinand Bol, 1616–1680
Teacher Drawing a Geometric Figure, 1658
H: 77 cm, L: 63 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1063

Ferdinand Bol, 1616–1680
Portrait of a Man Leaning on a Balustrade, 1659
H: 119 cm, L: 100 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1064

Ferdinand Bol, 1616–1680
Couple at a Balustrade, previously known as *The Painter Bol and His Wife Lisbeth Dell*, 1654
H: 171 cm, L: 148 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 2127

This large-format painting shows three well-dressed children in a golden carriage being pulled by goats, attended by music-making putti. The unusual motif combines elements of genre painting, mythology, and portraiture. The identity of the children has long been puzzled over but has not been established beyond doubt. Based on the date of 1654 in the artist's signature, the figure in red driving the carriage was initially thought to be a childhood portrait of William III of Orange-Nassau (1650–1702), who was crowned King of England in 1689. Given the history of ownership, however, it seems more likely that the picture is a portrait of the children of the Trip family of Amsterdam merchants. Matthias, Jacob, and Louis were the great-nephews of the famous Elias Trip, who achieved great prosperity as an arms and cannon dealer. That Ferdinand Bol, a pupil of Rembrandt, would have been commissioned for a painting of the aristocratic Trip family makes sense. After serving his apprenticeship in Amsterdam, Bol became famous as a painter of princely portraits as well as biblical and mythological scenes. His zestful, decorative pictures were very much in keeping with the taste of the day.

Gerard ter Borch

THE CONCERT: SINGER AND THEORBO PLAYER

This small painting depicts a domestic concert or rehearsal involving two performers. The young singer, given prominence as the main figure by her central position and the eye-catching red upholstery of her chair, indicates an entry with her raised hand while concentrating on the sheet of music in her left hand. Her partner, who accompanies her on the theorbo, stands behind the table covered with a sumptuous Oriental carpet. She also looks down at her score, which lies on the table. Neither woman notices the elegantly dressed pageboy approaching from the right with a glass of beer for the singer. He steps forward, holding the round silver tray carefully with both hands, but seems to pause for a moment as he notices the viewer. The light clothing of the figures stands out vividly against the heavy red-brown hanging that takes up the entire background. The Dutch painter Gerard ter Borch is regarded as a specialist in galant domestic genre scenes in an elegant bourgeois or aristocratic setting. The musical accord portrayed in the picture can be seen as an allusion to the harmonious relationship enjoyed by the two musicians. These early galante scenes were integral to the development of the famously amorous subjects that would become so popular among artists and amateurs alike during the 18th century.

Gerard ter Borch, 1617–1681
The Concert: Singer and Theorbo Player, ca. 1657
H: 47 cm, L: 44 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1901

Gerard ter Borch, 1617–1681
The Gallant Soldier, or Man Giving Money to a Young Woman, ca. 1660
H: 68 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1899

Gerard ter Borch, 1617–1681
Full-Length Portrait of a Man in a Hat, ca. 1662
H: 67 cm, L: 53 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 20371

Gerard ter Borch, 1617–1681
The Duet: Singer and Theorbo Player, 1669
H: 82 cm, L: 72 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1900

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Philips Wouwerman, 1619–1668
1. *The Procession of Fat Cattle*, also known as *The Procession of "Easter Beef"*, ca. 1650
H: 47 cm, L: 41 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1951

Philips Wouwerman, 1619–1668
2. *Horse Gear in the Outdoors*, ca. 1650
H: 51 cm, L: 43 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1956

Philips Wouwerman, 1619–1668
3. *Wooden Bridge on a Torrent*, ca. 1655
H: 58 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1952

Philips Wouwerman, 1619–1668
4. *Departing for the Hunt, Close to a Palace*, ca. 1660
H: 73 cm, L: 86 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1953

Philips Wouwerman, 1619–1668
5. *Departing for the Hunting of Hawks*, ca. 1650
H: 37 cm, L: 49 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1954

Philips Wouwerman, 1619–1668
6. *The Deer Hunt*, ca. 1660
H: 30 cm, L: 39 cm; Oil, copper
Richelieu, floor 2, room 39; INV. 1955

Philips Wouwerman, 1619–1668
7. *Horseman Exiting a Stable*, ca. 1650
H: 39 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1957

Philips Wouwerman, 1619–1668
8. *Skirmish of Oriental and Imperial Horsemen*, ca. 1650
H: 34 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1958

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Philips Wouwerman, 1619–1668
1. *Big Battle of Horsemen and Infantrymen*, ca. 1650
H: 99 cm, L: 135 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1959

Philips Wouwerman, 1619–1668
2. *Hunters and Horsemen by the Roadside*, ca. 1650
H: 36 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1960

Philips Wouwerman, 1619–1668
3. *Horsemen in a Military Camp*, ca. 1650
H: 32 cm, L: 39 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1961

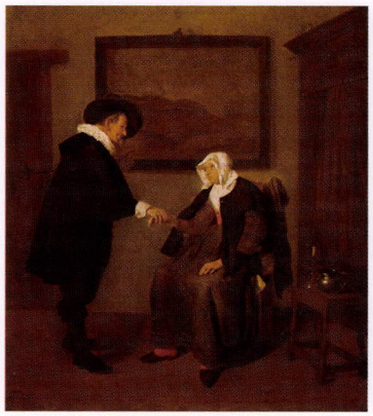
Philips Wouwerman, 1619–1668
4. *Military Stopping to Let Their Horses Drink*, ca. 1660
H: 36 cm, L: 48 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1962

Philips Wouwerman, 1619–1668
5. *Hay Cart and Peasants at the Edge of a River*, ca. 1650
H: 35 cm, L: 70 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1963

Philips Wouwerman, 1619–1668
6. *The Pilgrims, or The Passengers' Stopover*, ca. 1650
H: 32 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 39; M.I. 1013

Philips Wouwerman, 1619–1668
7. *Coach Descending a Steep Path*, ca. 1660
H: 34 cm, L: 41 cm; Oil on wood
Richelieu, floor 2, room 35; M.N.R. 928

Philips Wouwerman, 1619–1668
8. *Cavalry Stop and the Arrest of a Farmer*, ca. 1660
H: 55 cm, L: 73 cm; Oil on wood
Richelieu, floor 2, room 39; R.F. 1529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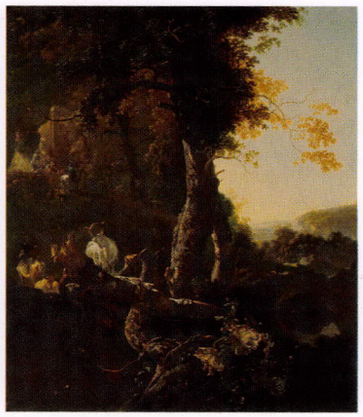
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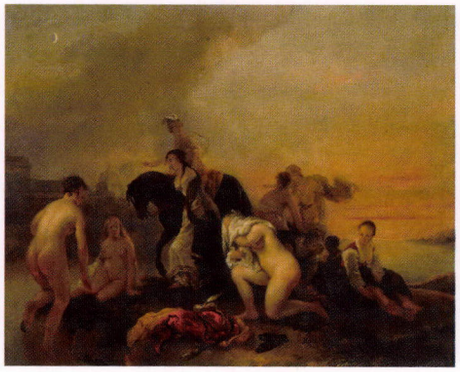
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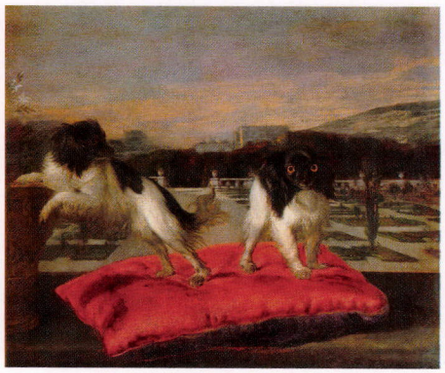
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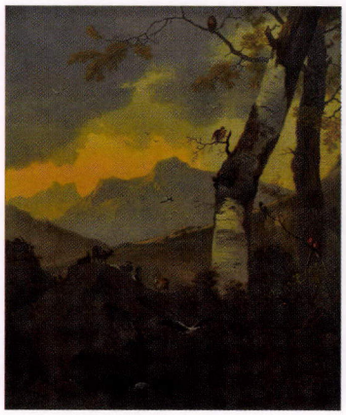
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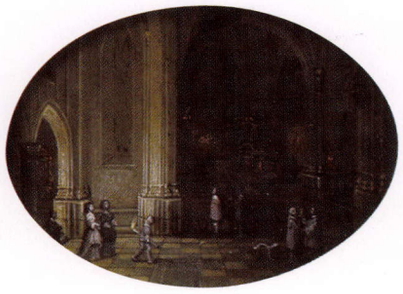
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Quiringh Gerritsz. van Brekelenkam, 1620–1668
1. *The Consultation*, ca. 1655
H: 57 cm, L: 52 cm; Oil on canvas
Richelieu, floor 2, room 36; M.I. 907

Quiringh Gerritsz. van Brekelenkam, 1620–1668
2. *The Benediction*, ca. 1625–1650
H: 54 cm, L: 41 cm; Oil on wood
Richelieu, floor 2, room 36; M.I. 939

Adam Pynacker, 1620–1673
3. *Landscape with Sunrise, with the Remains of an Oratory Halfway Up the Hill*, ca. 1660
H: 122 cm, L: 103 cm; Oil on canvas
Richelieu, floor 2, room 39; R.F. 709

Jan van Noordt, 1620–1676
4. *Cloelia Crossing the Tiber to Escape from the Camp of Porsena*, ca. 1650
H: 86 cm, L: 107 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 1985-25

Nicasius Bernaerts, 1620–1678
5. *Two Small Dogs (Kings Charles's) on the Terrace of an Italianate Garden*, ca. 1650
H: 53 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 1622

Adam Pynacker, 1620–1673
6. *Mountainous Landscape with Goats and Birds*, ca. 1630
H: 52 cm, L: 73 cm; Oil on wood
Richelieu, floor 2, room 36; R.F. 198110

Jan van Noordt, attributed to, 1620–1676
7. *Juno, Queen of Heaven, Descends from Her Chariot to Entrust Io (Turned into a Cow) to the Shepherd Argus*, ca. 1650
H: 174 cm, L: 135 cm; Oil on wood
Richelieu, floor 2, room 32; R.F. 1973-3

Pieter Neefs the Younger, 1620–1675
8. *Interior of a Church: Effect of Day*, ca. 1625
H: 07 cm, L: 09 cm; Oil, copper
Richelieu, floor 2, room 25; INV. 1596

Pieter Neefs the Younger, 1620–1675
9. *Interior of a Church: Effect of Night*, ca. 1625
H: 07 cm, L: 09 cm; Oil, copper
Richelieu, floor 2, room 25; INV. 1597

Nicolaes Pietersz. Berchem

LANDSCAPE WITH ELKANAH AND HIS TWO WIVES, HANNAH AND PENNINAH

Nicolaes Pietersz. Berchem was the son of the famous Dutch still-life painter Pieter Claesz. He no doubt learned the rudiments of his craft from his father, while his later style was shaped under his teacher, the landscape painter Jan van Goyen. Like the latter, Berchem painted mainly landscapes that expanded into little history paintings or genre scenes through the inclusion of figures or scenes in the foreground. In *Landscape with Elkanah and His Two Wives, Hannah and Penninah*, the subject is taken from the Old Testament Book of Samuel (1 Samuel 1:1–8). Elkanah is on his way to the temple in Shiloh with his wives, Hannah and Penninah, to take the annual thanksgiving sacrifice. While Penninah has already given birth to several children, Hannah seems to be infertile and has to suffer the insults of Penninah, who demands extra money from Elkanah for herself and her children. The emphasis of the painting is not on the dispute between the wives, however, but on the extensive arcadian landscape suffused with a soft light. Like the pastoral scene in the foreground, the landscape was probably inspired by Berchem's trip to Italy early in his career.

Nicolaes Pietersz. Berchem, 1620–1683
Landscape with Elkanah and His Two Wives, Hanna (Hannah) and Penninah, 1647
H: 166 cm, L: 138 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1046

Nicolaes Pietersz. Berchem, 1620–1683
Mule near a Ford, ca. 1660
H: 112 cm, L: 140 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1044

Nicolaes Pietersz. Berchem, 1620–1683
Shepherdess Milking a Goat, ca. 1648
H: 63 cm, L: 59 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1043

Nicolaes Pietersz. Berchem

THE FERRY'S PASSAGE

Nicolaes Pietersz. Berchem, 1620–1683
The Ferry's Passage, ca. 1670
H: 50 cm, L: 70 cm; Oil on wood
Richelieu, floor 2, room 34; INV. 1040

Nicolaes Pietersz. Berchem, 1620–1683
Shepherd Keeping a Herd by the Waterside, ca. 1650
H: 51 cm, L: 62 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1042

Nicolaes Pietersz. Berchem, 1620–1683
Landscape with Big Trees, 1653
H: 130 cm, L: 195 cm; Oil on canvas
Richelieu, floor 2, room 30; INV. 1037

Nicolaes Pietersz. Berchem, 1620–1683
The Ford, 1658
H: 32 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1038

Among Dutch painters of the 17th century, Nicolaes Pietersz. Berchem is regarded as a master of the arcadian landscape in the Italian style. He understood better than anyone else how to evoke the picturesque (in the truest sense) atmosphere of the Italian landscape without depicting a specific location. In his inimitable manner, he succeeded in producing ever-changing views from a handful of typical elements and items of scenery—a broad river, small islands, stony shores, a ruined castle, a few trees, barren and stony ground, cloud-covered mountaintops, a few figures. Despite the stark appearance of the locale (rendered mostly in earth tones) conjured up by Berchem in this relatively small work, the scene is presented as idyllic. This is due mainly to the soft lighting, with the entire scene bathed in mild, golden sunshine. Only the foreground is in shade, which makes the ferry, from which the work takes its name, initially difficult to make out. The viewer's attention is thereby directed all the more strongly toward the passengers with their animals—in particular the woman, who sits on her mount like an antique nymph, an image with which the other animals provide a humorous contrast.

Aelbert Cuyp

BOATS CAUGHT IN A STORM

Aelbert Cuyp, 1620–1691
Boats Caught in a Storm, ca. 1640
H: 107 cm, L: 146 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1195

Abraham van Beyeren, 1620–1690
The Silver Seascape, ca. 1665
H: 34 cm, L: 53 cm; Oil on wood
Sully, floor 2, room B; R.F. 3724

This dramatic scene shows several boats battling against a violent thunderstorm off the Dutch coast. The large sailboat on the right has already tilted over dangerously while behind it a long bolt of lightning flashes from the sky. In the left of the foreground, two rowers in a small rowboat brace themselves against the towering waves in their struggle to bring their passenger to the safety of the sailboat or the small harbor building in the background. While the sky is menacingly overcast on the right, the storm is already clearing from the left. The sunlight that shines through the small patch of blue sky illuminates the light-colored sail of the foremost ship. This canvas is one of just a handful of seascapes by Albrecht Cuyp, a painter known primarily for his genre scenes and portraits. It is signed in the middle of the lower edge with his monogram ("A.C.") and was painted at a relatively early stage in the artist's career. It almost certainly remained in Dordrecht until 1785, when it was acquired by King Louis XVI. In 1793 it became one of the first works to be put on public display in the newly opened Musée du Louvre.

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Aelbert Cuyp, 1620–1691
1. *Landscape near Rhenen: Cows in the Pasture and a Shepherd Playing the Flute*, ca. 1650
H: 170 cm, L: 229 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1190

Aelbert Cuyp, 1620–1691
2. *Setting Off for a Ride*, ca. 1665
H: 119 cm, L: 153 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1191

Aelbert Cuyp, 1620–1691
3. *Landscape with Three Riders*, ca. 1665
H: 117 cm, L: 182 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1192

Aelbert Cuyp, 1620–1691
4. *Boy with a Goat and Young Shepherdess*, ca. 1640
H: 125 cm, L: 103 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1193

Aelbert Cuyp, 1620–1691
5. *Hunter Holding a Dead Partridge*, 1657
H: 78 cm, L: 65 cm; Oil on wood
Richelieu, floor 2, room 32; INV. 1194

Abraham van Beyeren, 1620–1690
6. *Still-Life with Fish*, ca. 1660
H: 71 cm, L: 61 cm; Oil, wood
Sully, floor 2, room B; R.F. 3705

Abraham van Beyeren, 1620–1690
7. *Still-Life with Turkey*, ca. 1665
H: 74 cm, L: 59 cm; Oil on wood
Richelieu, floor 2, room 33; R.F. 1181

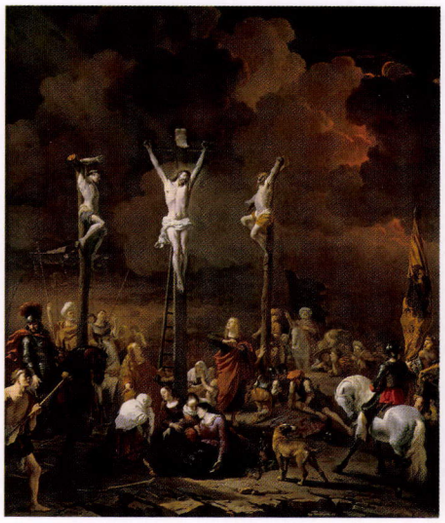
Abraham van Beyeren, 1620–1690
8. *Still Life with Carp*, ca. 1646
H: 73 cm, L: 61 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1995–15

Karel Dujardin

A FORD IN ITALY

Karel Dujardin, 1621–1678
A Ford in Italy, ca. 1660
H: 23 cm, L: 30 cm; Oil on wood
Richelieu, floor 2, room 34; INV. 1395

Karel Dujardin led an unsettled life. Born and trained in Amsterdam, he traveled as a young painter to Rome, where a large colony of Dutch artists had become established during the early years of the 17th century. In 1650 he returned to Amsterdam, spent time in Paris, and is documented as a member of Pictura, a confraternity of painters in the Hague, between 1656 and 1658. In 1675 he returned to Italy and died in Venice three years later. Dujardin is known primarily for his pastoral landscapes, which combine elements of real and picturesque, imagined scenery into an exaggeratedly poetic whole. This small painting of a ford (a shallow area in a river) against an Italian mountain backdrop was completed around 1660 in memory of his first Italian sojourn. It is one of Dujardin's few landscapes in which no large animals or human figures are present in the foreground. Despite the imposing ruins of a church in the middle ground, the precise location has never been identified. The work was acquired from the estate of the Comte de Vaudreuil by Louis XVI in 1784 and was one of the first pictures to be put on display in 1793.



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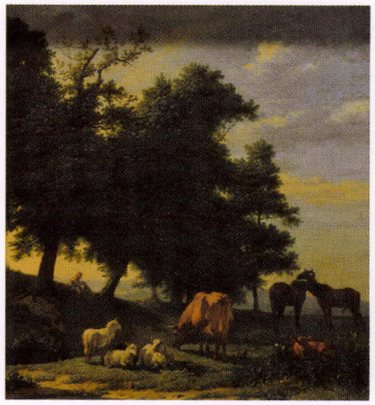

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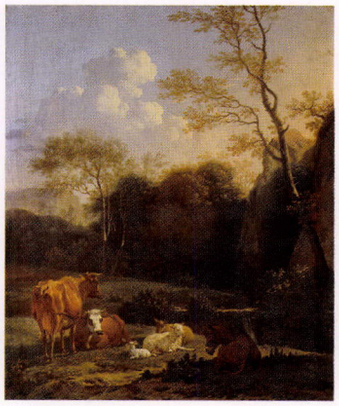

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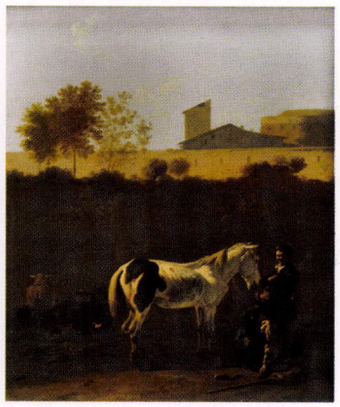

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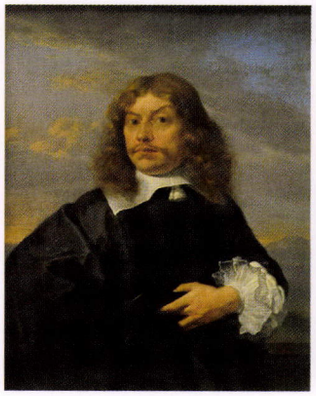

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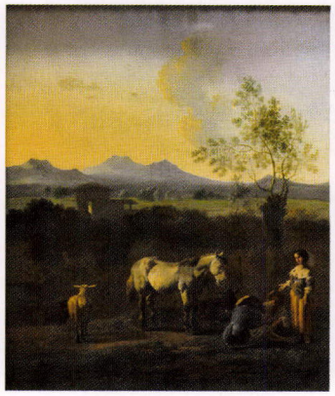

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Karel Dujardin, 1621–1678
1. *The Calvary*, 1661
H: 97 cm, L: 84 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1393

Karel Dujardin, 1621–1678
2. *The Italian Charlatans*, 1657
H: 45 cm, L: 52 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1394

Karel Dujardin, 1621–1678
3. *The Pasture*, ca. 1650
H: 51 cm, L: 46 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1396

Karel Dujardin, 1621–1678
4. *The Hedged Farmland*, 1656
H: 52 cm, L: 43 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1397

Karel Dujardin, 1621–1678
5. *Italian Landscape with Shepherds and Piebald*, ca. 1675
H: 32 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 34; INV. 1399

Karel Dujardin, 1621–1678
6. *Portrait of a Man*, 1657
H: 23 cm, L: 19 cm; Oil, copper
Richelieu, floor 2, room 34; INV. 1401

Karel Dujardin, 1621–1678
7. *White Horse in an Italian Landscape*, ca. 1670
H: 53 cm, L: 44 cm; Oil on canvas
Richelieu, floor 2, room 37; M.I. 935

Karel Dujardin, 1621–1678
8. *The Morra Players*, ca. 1660
H: 73 cm, L: 75 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 2002-1

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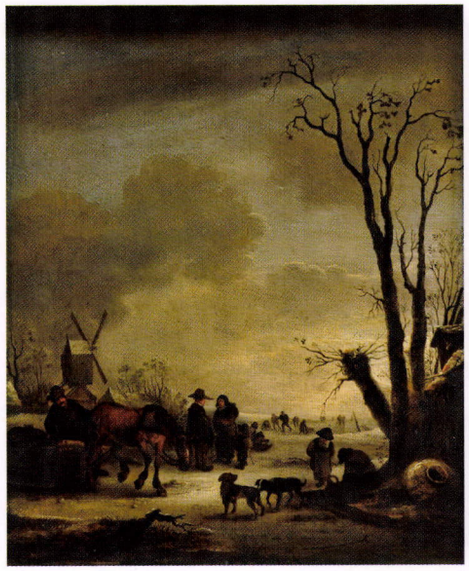

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Isaack van Ostade, 1621–1649
1. *Frozen Canal with a Couple Skating*, ca. 1644
H: 101 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1688

Isaack van Ostade, 1621–1649
2. *The Pigsty*, ca. 1640
H: 39 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 950

Isaack van Ostade, 1621–1649
3. *Winter Landscape with a Couple in Conversation*, 1644
H: 50 cm, L: 41 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 952

Isaack van Ostade, 1621–1649
4. *Cart Stopping outside a Tavern*, ca. 1640
H: 55 cm, L: 45 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1687

Isaack van Ostade, 1621–1649
5. *Travelers and Riders Resting in a Village*, ca. 1640
H: 58 cm, L: 84 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1686

Isaack van Ostade, 1621–1649
6. *Frozen Canal with a Horse and Cart*, ca. 1640
H: 108 cm, L: 154 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1689

Gerbrandt van den Eeckhout

HANNAH AND HER HUSBAND ELKANAH PRESENTING THEIR SON SAMUEL TO THE HIGH PRIEST ELI

This painting illustrates an Old Testament story from Samuel 1:24–28. Hannah and Elkanah present their young son Samuel to the high priest in the temple. According to the Bible, they also bring a three-year-old bull, an ephah (approximately five to ten pounds) of flour, and wine as sacrificial gifts. Hannah is fulfilling a vow she made earlier in order to conceive a son after years of infertility. In thanks, she now dedicates her son forever to God. The episode has been interpreted as foreshadowing the New Testament story of the presentation of Christ in the temple, and more generally as a symbol of divine vocation and submission to the will of God. The Amsterdam painter Gerbrandt van den Eeckhout, a pupil of Rembrandt, set the biblical scene in a magnificent Baroque church dominated by the high priest Eli, the representative of God, seated on a golden throne. Hannah kneels submissively before it. Her golden gown is the same color, marking her as a handmaid of God. Eeckhout portrayed the reaction of the child with great psychological sensitivity: Samuel takes fright at the high priest and his future calling, and seeks refuge in the arms of his mother. Eeckhout was much admired in the latter half of the 18th century, particularly among such influential French artists as Fragonard.

Gerbrandt van den Eeckhout, 1621–1674
Hannah and her Husband Elkanah Presenting their Son Samuel to the High Priest Eli, ca. 1640–1670
H: 117 cm, L: 143 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1267

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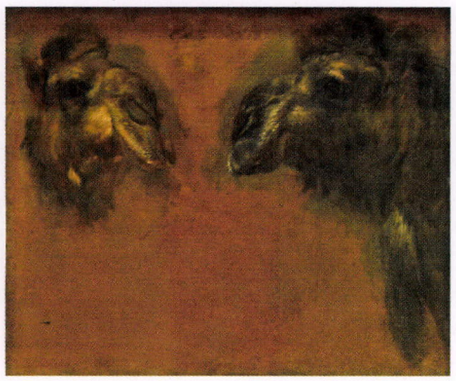

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Pieter Boel, 1622–1674
1. *Animals and Utensils*, also known as *The Departure of Jacob in Mesopotamia*, ca. 1660
H: 272 cm, L: 412 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 2187

Pieter Boel, 1622–1674
2. *Studies of a Goshawk and a Rooster Head*, ca. 1669
H: 47 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3969

Pieter Boel, 1622–1674
3. *Triple Study of an Ostrich*, ca. 1669
H: 95 cm, L: 115 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3970

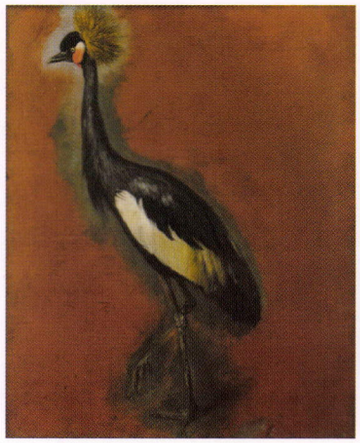
Pieter Boel, 1622–1674
4. *Studies of a Fieldfare and a Small Owl*, ca. 1669
H: 47 cm, L: 56 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 4012

Pieter Boel, 1622–1674
5. *Study of a Chameleon*, ca. 1669
H: 35 cm, L: 45 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3976

Pieter Boel, 1622–1674
6. *Heads of Camels*, ca. 1669
H: 54 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3987

Pieter Boel, 1622–1674
7. *Study of a Barn Owl*, ca. 1669
H: 74 cm, L: 92 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3994

Pieter Boel, 1622–1674
8. *Studies of a "Dog of Barbary,"* ca. 1669
H: 51 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3999



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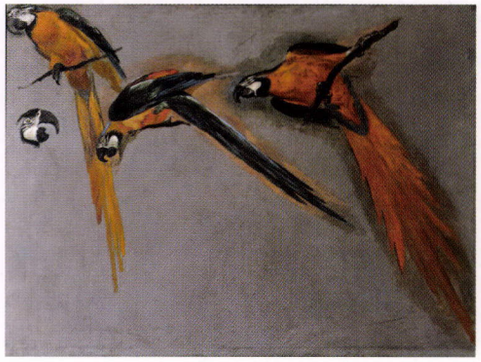

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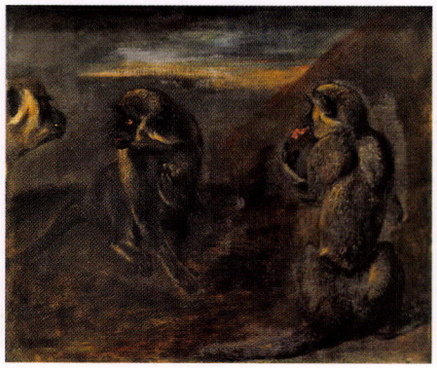

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Pieter Boel, 1622–1674
1. *Study of a Crowned Crane*, ca. 1669
H: 101 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3973

Pieter Boel, 1622–1674
2. *Two Gold Pheasants*, ca. 1660
H: 77 cm, L: 1 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 4006

Pieter Boel, 1622–1674
3. *Triple Study of a Green Lizard*, ca. 1669
H: 46 cm, L: 54 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 4015

Pieter Boel, 1622–1674
4. *Triple Study of a Peacock*, ca. 1669
H: 124 cm, L: 190 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 4032

Pieter Boel, 1622–1674
5. *Studies of an Ararauna Parrot*, ca. 1669
H: 98 cm, L: 130 cm; Oil on canvas
Richelieu, floor 2, room 20; INV. 4039

Pieter Boel, 1622–1674
6. *Studies of a Fox*, ca. 1660
H: 53 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 4043

Pieter Boel, 1622–1674
7. *Studies of Monkeys (Vervet)*, ca. 1650
H: 54 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 4046

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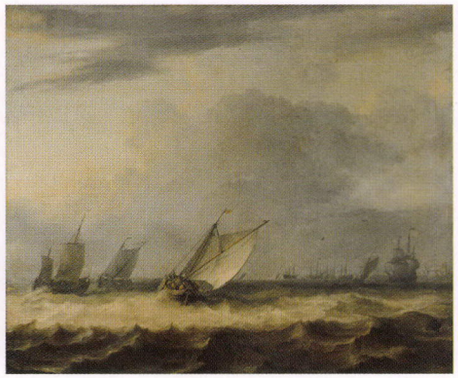

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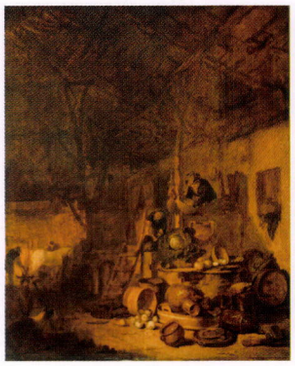

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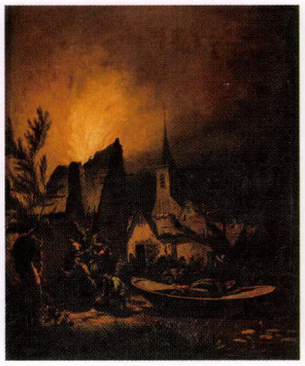

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Allart van Everdingen, 1621–1675
1. *Rocky Landscape with Fishermen and Hunters*, 1647
H: 30 cm, L: 43 cm; Oil on canvas
Richelieu, floor 2, room 36; M.I. 921

Allart van Everdingen, 1621–1675
2. *Boats in a Gale*, ca. 1646
H: 94 cm, L: 125 cm; Oil on wood
Sully, floor 2, room B; R.F. 3704

Egbert van der Poel, 1621–1664
3. *A Country House*, ca. 1650
H: 60 cm, L: 83 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1692

Pieter Gijsels, 1621–1690
4. *Village of Flanders Crossed by a River with Carts on the Road*, ca. 1650
H: 12 cm, L: 17 cm; Oil, wood
Richelieu, floor 2, room 25; INV. 1090

Egbert van der Poel, 1621–1664
5. *Interior of a Barn*, ca. 1650
H: 71 cm, L: 59 cm; Oil on wood
Richelieu, floor 2, room 33; R.F. 1509

Egbert van der Poel, 1621–1664
6. *Fire in a Village*, ca. 1660
H: 40 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2884

Egbert van der Poel, 1621–1664
7. *Peasant Feeding Hens*, ca. 1660
H: 26 cm, L: 37 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 953

Jan Baptist Weenix, 1621–1660
8. *Departure of an Oriental Entourage*, formerly known as *The Corsairs Repulsed*, ca. 1647
H: 123 cm, L: 175 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1935

Pieter Gijsels, 1621–1690
9. *Dance of Peasants in a Village*, ca. 1650
H: 11 cm, L: 16 cm; Oil, wood
Richelieu, floor 2, room 25; INV. 1091

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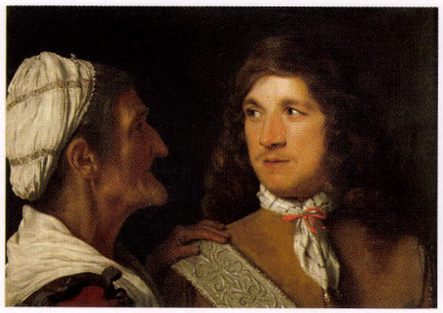
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Michael Sweerts, 1624–1664
1. *Soldiers Playing in a Cave Arranged in a Guardroom*, 1649
H: 51 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1441

Michael Sweerts, 1624–1664
2. *Gentleman Arriving in a Southern Port*, ca. 1646
H: 64 cm, L: 87 cm; Oil on canvas
Richelieu, floor 2, room 33; M.N.R. 478

Michael Sweerts, 1624–1664
3. *Young Man and Matchmaker*, ca. 1658
H: 106 cm, L: 87 cm; Oil on wood
Richelieu, floor 2, room 33; R.F. 1967-11

Paulus Potter, 1625–1654
4. *Two Carts in front of a Thatched Cottage*, 1649
H: 23 cm, L: 25 cm; Oil, wood
Richelieu, floor 2, room 34; INV. 1731

Hieronymus Janssens, 1624–1693
5. *The Game of Hot Cockles*, ca. 1660
H: 58 cm, L: 83 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 1392

Lambert Doomer, 1624–1700
6. *The Bridge on the Treilles Maine in Angers, Seen from Above*, 1632
H: 61 cm, L: 45 cm; Oil, wood
Richelieu, floor 2, room 32; R.F. 3733

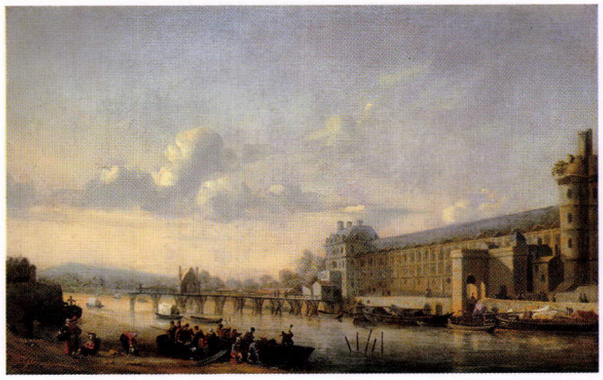
Dutch School, early to mid 17th century
7. *Man Sitting at His Desk*, ca. 1684
H: 65 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2857

Dutch School, early to mid 17th century
8. *Portrait of a Man Wearing a Hat*, ca. 1654
H: 103 cm, L: 70 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3721

Paulus Potter, 1625–1654
9. *The Wood of the Hague*, 1650
H: 40 cm, L: 38 cm; Oil, wood
Richelieu, floor 2, room 34; M.I. 777

Paulus Potter, 1625–1654
10. *The Meadow*, 1652
H: 84 cm, L: 121 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 1732

Paulus Potter, 1625–1654
11. *The Dappled Horse*, 1653
H: 30 cm, L: 41 cm; Oil on wood
Richelieu, floor 2, room 38; M.I. 199



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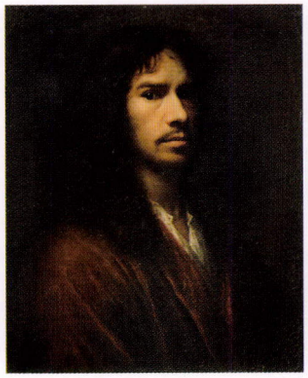

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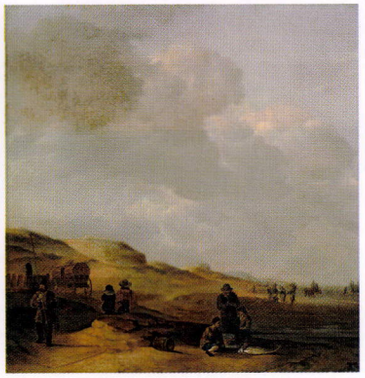

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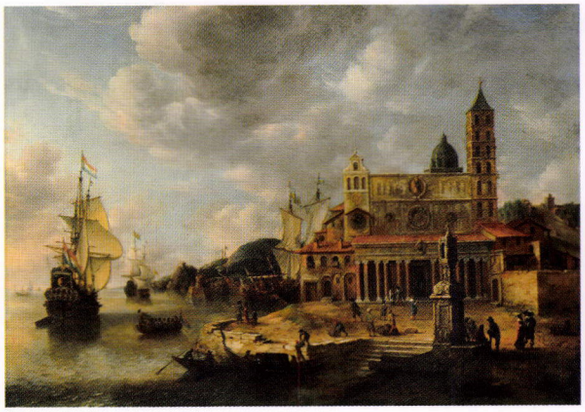

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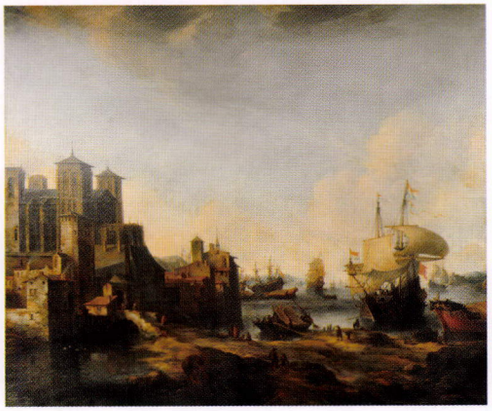

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Reiner Nooms (Reiner Zeeman), 1623–1667
1. *View of the Seine from the South Façade of the Louvre*, 1660
H: 26 cm, L: 41 cm; Oil on canvas
Richelieu, floor 2, room 33; R.F. 1939-18

Reiner Nooms (Reiner Zeeman), 1623–1667
2. *Seascape: Rowboat Docking at a Sailing Ship*, ca. 1659
H: 53 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3727

Hermann Nauwincx, ca. 1623–1670
3. *The Apostle and Deacon St. Philip Baptizing the Ethiopian Eunuch*, ca. 1650
H: 110 cm, L: 91 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2855

Wallerand Vaillant, 1623–1677
4. *Presumed Self-Portrait*, ca. 1650
H: 56 cm, L: 45 cm; Oil on canvas
Richelieu, floor 2, room 37; M.I. 1364

Hendrick Dubbels, 1621–1707
5. *Dunes with Fishermen in the Foreground*, ca. 1650
H: 39 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3718

Jan Abrahamsz. Beerstraaten, 1622–1666
6. *Imaginary View of a Port with the Façade of Santa Maria Maggiore of Rome*, formerly known as *The Old Port of Genoa*, 1662
H: 94 cm, L: 128 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1030

Jan Abrahamsz. Beerstraaten, 1622–1666
7. *Imaginary View of a Southern Port with the Chevet of Lyon Cathedral*, 1664
H: 34 cm, L: 29 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3715

Johannes Lingelbach, 1622–1674
8. *The Herb Market in Rome*, 1674
H: 70 cm, L: 88 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1434

Johannes Lingelbach, 1622–1674
9. *Italian Farmers Drinking in the Doorway of a Roman Tavern*, ca. 1660
H: 36 cm, L: 47 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1437

Johannes Lingelbach, 1622–1674
10. *Farmers Resting on their Way to the Market*, 17th century
H: 70 cm, L: 62 cm; Oil on canvas
Richelieu, floor 2, room 35; INV. 1438

Pieter Wouwerman

NESLE TOWER AND GATE IN PARIS

Pieter Wouwerman, 1623–1682
Nesle Tower and Gate in Paris, ca. 1664
H: 136 cm, L: 170 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1966

Pieter Wouwerman was the younger brother of the Haarlem painter Philips Wouwerman (1619–1668), who specialized in landscapes incorporating riders, hunting scenes, and battles. It is likely that Pieter learned the craft of painting from his brother, although he subsequently went his own artistic way, introducing more architecture and townscapes into his work. His fondness for horses and riders, however, meant that this connection always remained, thereby complicating the precise attribution of many of his paintings. This picture shows a view of Paris from the east. The Nesle tower and gate (the remains of medieval city defenses) on the banks of the River Seine in the Marais district dominate the foreground. In the background, it is possible to make out the Pont Neuf, Place Dauphine, and the towers of Notre Dame. By the time Wouwerman painted this picture, the tower and gate had already been demolished. His work is based on an engraving made in around 1630 by the French artist Jacques Callot, whose original Wouwerman modified as he saw fit, adding the coach and group of nobility on horseback as well as the pair of beggars on the right of the foreground. The aristocratic riders are dressed in the Baroque fashion of the time of Wouwerman's version.

Barent Fabritius

YOUNG PAINTER IN HIS STUDIO

Barent Fabritius, 1624–1673
Young Painter in His Studio, ca. 1655
H: 72 cm, L: 54 cm; Oil on wood (oak)
Richelieu, floor 2, room 32; R.F. 199317

Barent was the middle child of the three Fabritius brothers, all of whom became well-known painters. Barent learned his craft from his older brother, Carel, and is believed to have had contact with Carel's teacher Rembrandt in Amsterdam. This picture of a young painter in his workshop reveals the important influence of Rembrandt on his work. The model may have been the youngest of the three Fabritius brothers, Johannes (1636–1707). In contrast to Rembrandt's brownish coloring and painterly chiaroscuro, Barent preferred a lighter palette and placed more of an emphasis on draftsmanship or clearly defined contours. Behind the painter, deeply engrossed in his work and wearing a paint-speckled smock, a corner of his studio is visible. On the right is a fireplace, empty save for a pottery jug that stands on the left. The room is sparsely furnished; apart from a portrait hanging on the wall behind the easel, a pinned-up drawing, and a palette hanging from a nail, there is no decoration. A sword and hat, perhaps the artist's props, hang above a stack of framed canvases on the left. The Fabritius brothers enjoyed considerable success in the 19th century with their powerful, realistic paintings and would have a major impact on later generations of Romantic and realist artists.

Jan Steen

FESTIVITIES IN A TAVERN

Jan Steen, 1626–1679
Festivities in a Tavern, 1674
H: 117 cm, L: 161 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 1863

Jan Steen, 1626–1679
Festive Family Meal, ca. 1650
H: 82 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 37; M.I. 983

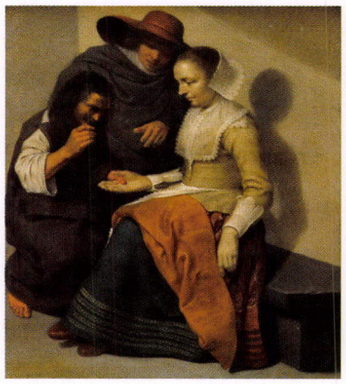
Jan Steen is regarded as one of the leading masters of Dutch genre painting of the mid 17th century. He adopted his precise observation of the world around him and love of picturesque detail from his teacher Adriaen van Ostade. In 1649 he became the son-in-law and journeyman of the landscape painter Jan van Goyen in the Hague, although van Goyen's atmospheric landscapes were to exercise little influence on his style. In his own paintings Steen remained true to an earthy form of genre painting with caricatural overtones. *Festivities in a Tavern*, in which he was able to make use of his own experience as a beer brewer and tavern owner, is an excellent example of his talent as a storyteller. This painting dates from a few years after Steen returned to his native Leiden, and may depict the inn he kept there. The festivities in the light, high room seem to be well advanced, and the behavior of the guests has grown somewhat unbridled. On the right we see a man dancing on the table, while the musicians in the foreground are barely able to remain on their seats without falling over. On the left, two men are forcing a woman to take part in a more intimate tryst. The mayor of Leiden owned the painting for a period in the 18th century.

Jan Steen

THE BAD COMPANY

This painting dates from around 1665, during Jan Steen's second sojourn in Haarlem, one of the most productive periods of his life. In addition to his painting workshop, Steen, the son of a Leiden brewer, also kept a tavern. As well as additional income, this provided him with a rich source of material based on the behavior and characters of his customers.
In this painting, the depiction of contemporary manners is combined with a serious underlying theme: the biblical parable of the Prodigal Son (Luke 15:11–32), who squanders away his inheritance on licentious living and prostitutes. The young man in the foreground has collapsed drunk in the lap of a woman of easy virtue, allowing the other prostitute to steal his valuable silver pocket watch, which she then passes to the old procuress. With her pointed nose and long staff, the latter has a certain witchlike air. The theft is observed from the background by a smirking fiddler whose neighbor continues to puff away on his pipe unconcerned. The picture brings together all the attributes of a sinful life—prostitutes, tobacco, light music, alcohol, and cards—which result in defenselessness and even greater misfortunes, such as the loss of one's possessions.

Jan Steen, 1626–1679
The Bad Company, ca. 1665
H: 41 cm, L: 35 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 301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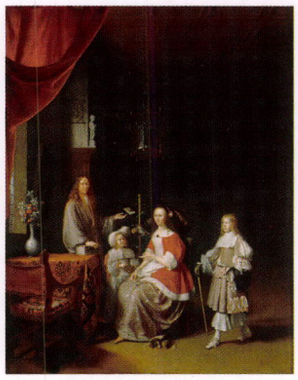
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Jacob van Velsen, 1625–1656
1. *The Fortune-Teller*, 1631
H: 26 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 27; M.N.R. 559

Gillis van Tilborch, 1625–1678
2. *Family Reunion*, ca. 1660
H: 121 cm, L: 171 cm; Oil on canvas
Richelieu, floor 2, room 17; M.N.R. 825

Abraham Hondius, 1625–1691
3. *The Pigeon Seller*, ca. 1650
H: 36 cm, L: 26 cm; Oil on canvas
Richelieu, floor 2, room 39; R.F. 656

Pieter Cornelisz. van Slingelandt, 1625–1691
4. *Frans Meerman, Clerk of the City of Leyden, and His Family*, 1668
H: 53 cm, L: 44 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1840

Pieter Cornelisz. van Slingelandt, 1625–1691
5. *Self-Portrait*, ca. 1676
H: 13 cm, L: 10 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1841

Pieter Cornelisz. van Slingelandt, 1625–1691
6. *St Jerome Praying in a Cave*, ca. 1656
H: 30 cm, L: 22 cm; Oil on canvas
Richelieu, floor 2, room 37; R.F. 758

Pieter Cornelisz. van Slingelandt, 1625–1691
7. *Penitent St. Madeleine*, 1657
H: 30 cm, L: 22 cm; Oil on canvas
Richelieu, floor 2, room 37; R.F. 759

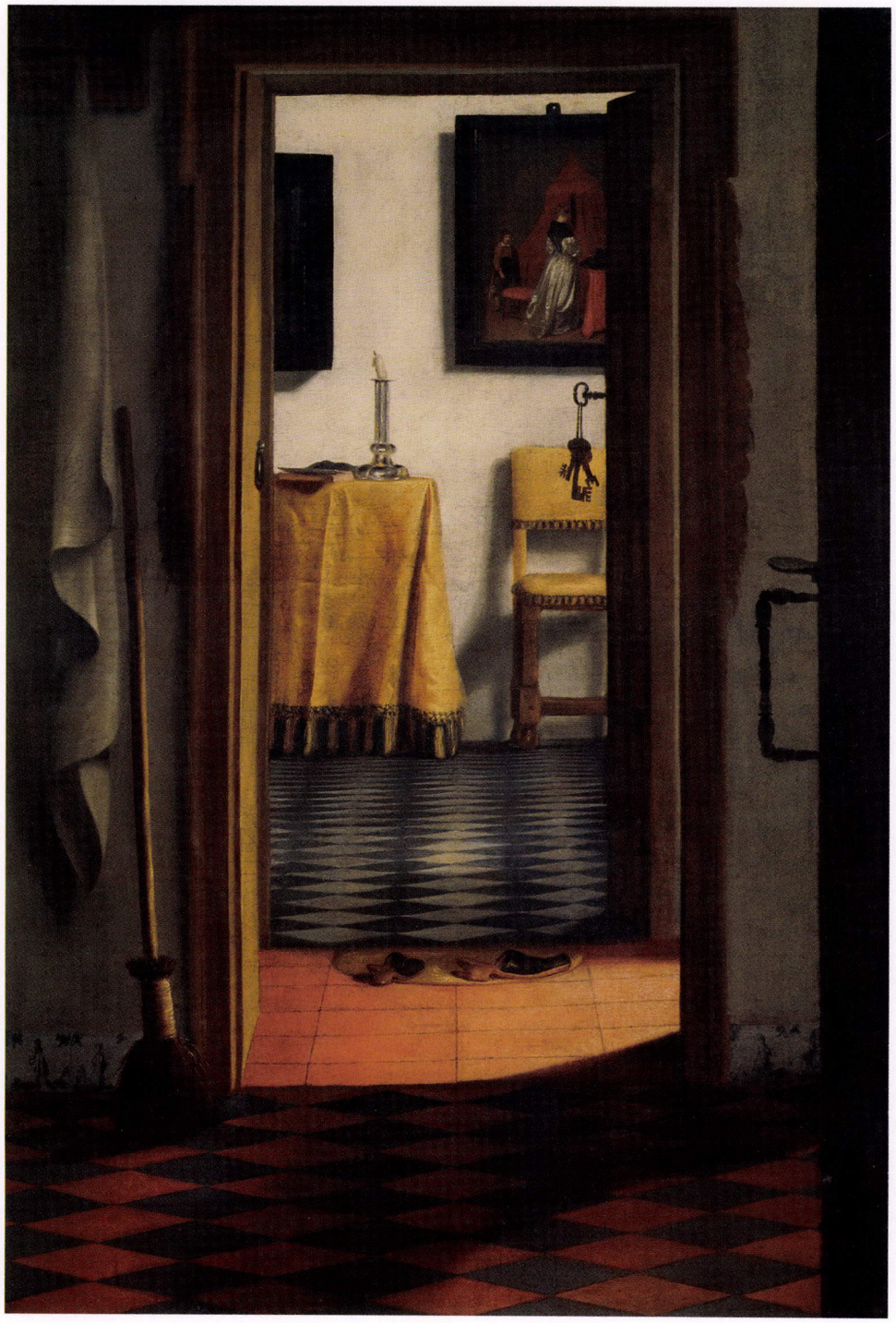
Frans Duchatel, 1625–1694
8. *Gentleman on Horseback and Carriage before a Monumental Doorway*, ca. 1660
H: 71 cm, L: 56 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 1227

Dirck Wijntrack, 1625–1678
9. *Rustic Landscape: Dead Trees, Pond, and Path*, ca. 1660
H: 40 cm, L: 49 cm; Oil, wood
Richelieu, floor 2, room 37; INV. 1970

Willem de Heusch, 1625–1692
10. *Landscape with Peasants Driving a Herd*, ca. 1660
H: 35 cm, L: 44 cm; Oil, copper
Richelieu, floor 2, room 37; INV. 1336

Samuel van Hoogstraten

INTERIOR VIEWED THROUGH A DOORWAY, ALSO KNOWN AS THE SLIPPERS

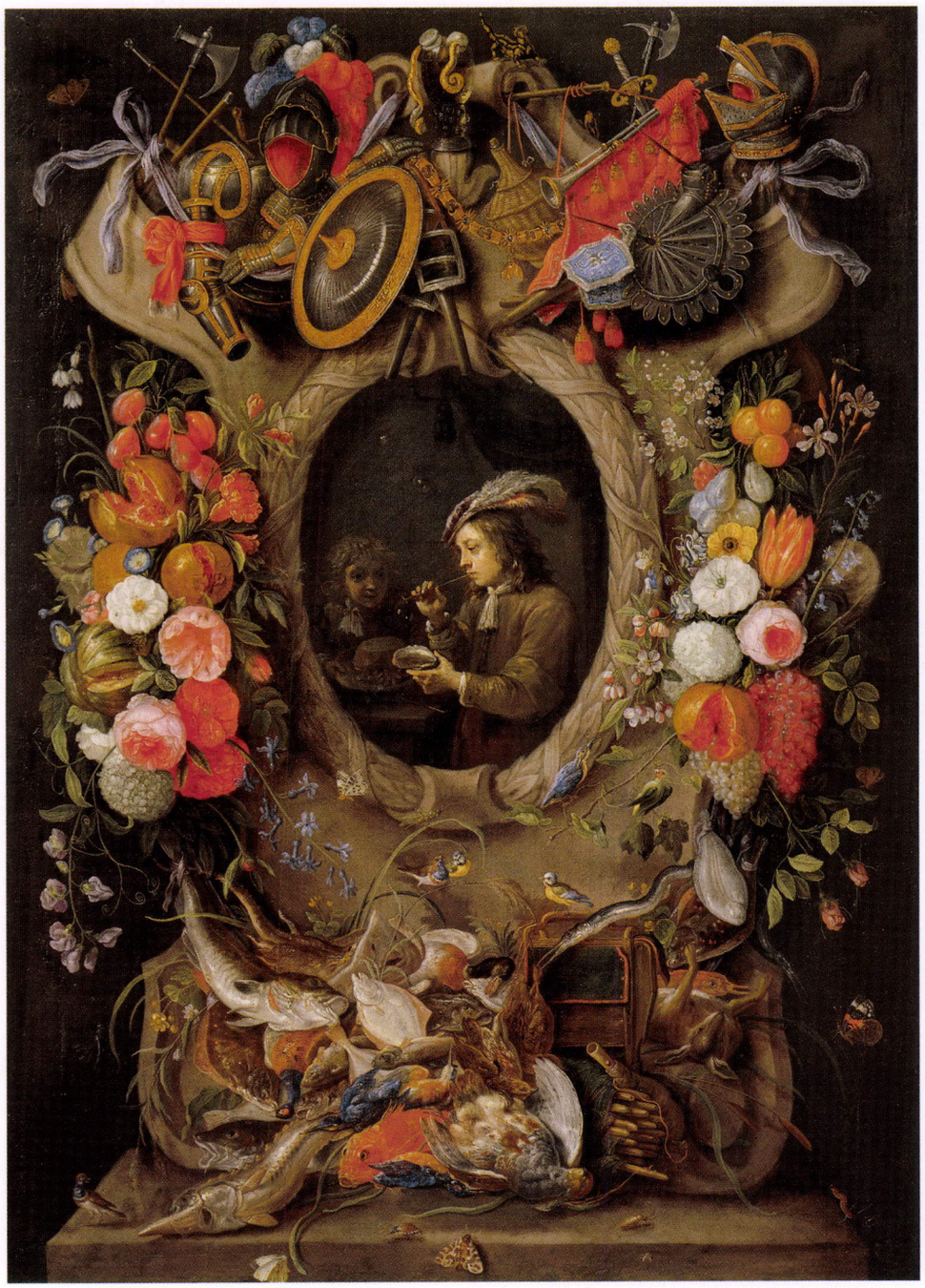


Initially attributed to Pieter de Hooch on the basis of a forged signature, this interior was identified as the original work of Samuel van Hoogstraten in the middle of the 20th century following the removal of later overpainting. Hoogstraten, who had been a journeyman in Rembrandt's studio around 1641, is regarded as one of the most important painters of intimate interiors of the second half of the 17th century, along with de Hooch, Gerard ter Borch, and Jan Vermeer. Various ties connected these four painters, and hanging on the wall in the background of Hoogstraten's interior is another painted interior that closely resembles the work of his colleague ter Borch. Also active as a theoretician, Hoogstraten was interested to a greater extent than his colleagues in questions of perspective and spatial construction. The staggered arrangement of the three sections of the room and the perspective rendering of the rhomboid floor tiles confirm these interests. With its few objects arranged in the manner of a still-life, this painting's mysterious emptiness and tension is captivating. As a viewer, one almost expects the owner of the slippers to return at any moment and resume her domestic chores or reading. It is possible that the work contains an underlying moral message—perhaps criticism of the negligent housewife. An open window onto an anonymous setting, this painting must have been based on an existing interior. It remains one of the most beautiful interior views in the history of painting, not to mention a stunning description of a still and silent moment in time.

Samuel van Hoogstraten, 1627–1678
Interior View through a Doorway, also known as *The Slippers*, ca. 1658
H: 47 cm, L: 59 cm; Oil on wood
Sully, floor 2, room B; R.F. 3722

Jan van Kessel

SOAP BUBBLES, OR VANITY



This work is a collaboration between the Antwerp painter Jan van Kessel and David Teniers the Younger. While Teniers painted (and signed with his monogram) the inner medallion showing a bubble-blowing youth, the large cartouche frame is by van Kessel. Jan van Kessel was a grandson of Jan Brueghel the Elder and specialized in still-lifes (especially flowers) and animal pictures. He was admired during his own lifetime for the exactness of his depictions of nature. This large cartouche demonstrates his talent as a flower and animal painter. It is no mere decorative addition but an integral part—in terms of content, too—of this allegorical representation of the vanity and transience of life symbolized by soap bubbles. Along the four sides of the frame are symbolic representations of the four elements in the form of weapons, flowers, fruit, and animals. The weapons at the top represent fire; the flowers to the left and right represent earth; and the fish and birds at the bottom represent water and air. As living creatures, plants, and items created by human hand, all these things are as transitory as the soap bubbles in the center of the work.

Jan van Kessel, 1626–1679
Soap Bubbles, or Vanity, ca. 1600
H: 67 cm, L: 51 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 1892

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Jan Wijnants, 1630–1684
1. *Path Leading to a Plain, with a Falconer*, ca. 1660
H: 29 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1969

Jan Siberechts, 1627–1703
2. *Woman Delousing a Girl at Water's Edge*, ca. 1666
H: 87 cm, L: 67 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 1025

Jan Wijnants, 1630–1684
3. *Edge of a Forest*, 1668
H: 117 cm, L: 144 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1967

Jan Wijnants, 1630–1684
4. *Landscape with Farm*, ca. 1660
H: 90 cm, L: 122 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1968

Jacob van der Ulft, 1627–1689
5. *Car Passing Through a Town Gate*, ca. 1650
H: 42 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room 35; INV. 1908

Jacob van der Ulft, 1627–1689
6. *Preparations for a Triumph in an Ancient City*, formerly known as *The Festival of the Shield in Rome*, ca. 1670
H: 31 cm, L: 50 cm; Oil, wood
Richelieu, floor 2, room 37; INV. 1909

Roelant Roghman, 1627–1692
7. *Edge of the Forest*, ca. 1650
H: 49 cm, L: 63 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 921

Jan van Kessel, 1626–1679
8. *Solitude: Ruins in a Wood*, ca. 1660
H: 107 cm, L: 152 cm; Oil on canvas
Richelieu, floor 2, room 38; M.N.R. 501

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Jacob Isaacksz. van Ruisdael, 1628–1682
1. *The Jetty, or Stormy Weather over a Dyke in Holland,* also known as *A Storm*, ca. 1660
H: 110 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1818

Jacob Isaacksz. van Ruisdael, 1628–1682
2. *The Ray of Sunlight*, ca. 1670
H: 83 cm, L: 99 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1820

Jacob Isaacksz. van Ruisdael, 1628–1682
3. *Entrance to a Wood*, ca. 1650
H: 57 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 710

Jacob Isaacksz. van Ruisdael, 1628–1682
4. *The Road*, ca. 1660
H: 76 cm, L: 94 cm; Oil on canvas
Richelieu, floor 2, room 37; R.F. 1527

Jacob Isaacksz. van Ruisdael

THE BUSH, OR PATH IN THE DUNES NEAR HAARLEM

Jacob Isaacksz. van Ruisdael, 1628–1682
The Bush, or Path in the Dunes near Haarlem, ca. 1650
H: 68 cm, L: 82 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1819

As a young journeyman, Jacob Isaacksz. van Ruisdael, who was born and served his apprenticeship in Haarlem, roamed the extensive dunes beyond the gates of his hometown and made these characteristic landscapes the main subject of his early work. Most of his views of the dunes are enlivened by figures. Here we see a hunter and hound making their way along the brightly illuminated sandy path, perhaps to the farm in the background. On the extreme left of the picture, Haarlem, identifiable from the eye-catching cathedral of St. Bavo, is silhouetted on the horizon. The main motif of the painting is the large, bush-like tree in the foreground. It is a willow that has been bent over by the force of the sea wind. The young van Ruisdael has meticulously painted every branch and leaf of the tree. Because the light is falling from behind, the tips of the leaves have a kind of golden shimmer, a charming effect shared by the tree on the right-hand side of the path. These and similar pictures were highly valued and imitated by the Romantic painters of the 19th century and by the Barbizon school. The title *The Bush* was assigned to the painting in the 19th century by the critic and collector Théophile Thoré, a close friend of Théodore Rousseau and one of his most vocal exponents. Through this line of influence, van Ruisdael can be said to have been somewhat of a forerunner of Impressionism.

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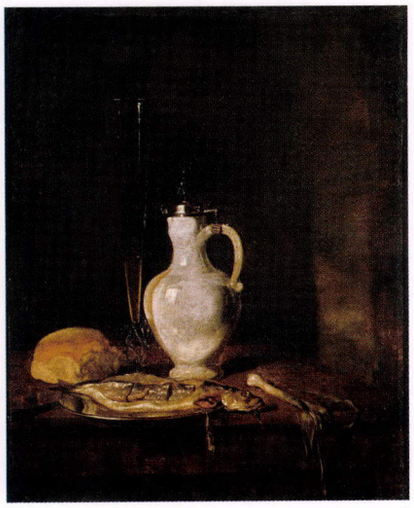

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Gabriel Metsu, 1629–1667
1. *Jesus Defending the Adulterous Woman*, 1653
H: 134 cm, L: 165 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1459

Gabriel Metsu, 1629–1667
2. *The Tipper, or The Wine Drinker*, ca. 1660
H: 28 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1464

Gabriel Metsu, 1629–1667
3. *The Vegetable Market in Amsterdam*, ca. 1660
H: 97 cm, L: 84 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 1460

Gabriel Metsu, 1629–1667
4. *A Soldier Visiting a Young Woman*, ca. 1660
H: 64 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 37; INV. 1461

Gabriel Metsu, 1629–1667
5. *The Apothecary*, also known as *The Chemist*, ca. 1661
H: 27 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1463

Gabriel Metsu, 1629–1667
6. *The Lunch with Herrings*, ca. 1650
H: 60 cm, L: 83 cm; Oil on wood
Richelieu, floor 2, room 38; R.F. 373

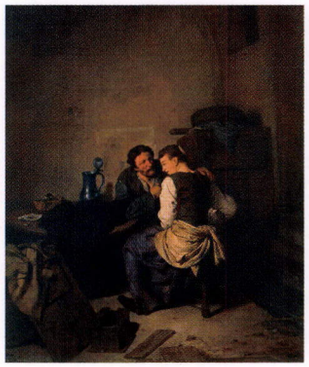
Gabriel Metsu

VIRGINAL PLAYER AND SINGER PREPARING A PIECE OF MUSIC, OR THE MUSIC LESSON

This gallant scene shows a music lesson taking place in a refined bourgeois interior. A young woman in a radiant white-and-red gown sits on a leather-upholstered chair. Her right hand rests on a keyboard while her left makes a questioning or inviting gesture. Behind her stands a young man in a broad black cloak leaning forward toward the musical score, which rests on a stand. The scene is illuminated by daylight entering from the left through a dark-colored window. The bright red curtain corresponds to the red of the keyboard player's bodice and is echoed in the feathers of the hat held by the man in his left hand. Entirely innocent at first glance, the music lesson is full of hidden symbolism. Gabriel Metsu was a master of manners and was adept at portraying unspoken feelings. With its subtle play of gestures and posture and its carefully coordinated colors, the painting contains numerous sexual allusions. The harmony of the music is emblematic of the closeness of the two partners.

Gabriel Metsu, 1629–1667
Virginal Player and Singer Preparing a Piece of Music, or The Music Lesson, before 1660
H: 32 cm, L: 24 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1462

Gabriel Metsu, 1629–1667
The Apple Peeler, ca. 1655
H: 28 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1465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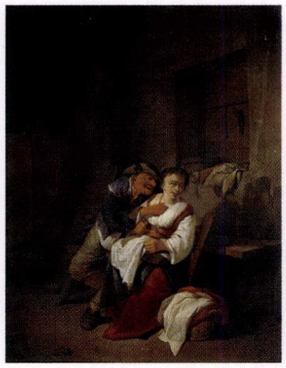
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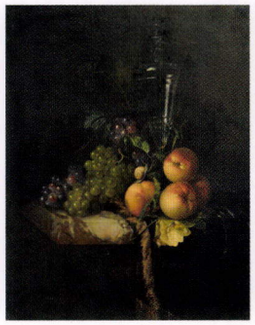
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Cornelis Pietersz. Bega, ca. 1631–1664
1. *Rustic Interior*, ca. 17th century
H: 44 cm, L: 39 cm; Oil, canvas, wood, stuck materials one upon the other
Richelieu, floor 2, room 35; INV. 1032

Cornelis Pietersz. Bega, ca. 1631–1664
2. *Old Man Teasing a Young Woman in a Rustic Interior*, ca. 1660
H: 38 cm, L: 32 cm; Oil on wood
Sully, floor 2, room B; R.F. 2880

Jan van der Meer (Vermeer d'Utrecht), 1630–1692
3. *Entrance to an Inn*, 1653
H: 70 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1452

Jan de Bray, 1627–1697
4. *Gilbert de Flines*, 1658
H: 67 cm, L: 55 cm; Oil on wood
Richelieu, floor 2, room 38; R.F. 1760

Willem van Aelst, 1627–1683
5. *Grapes and Peaches*, 1670
H: 74 cm, L: 58 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 666

Anthonie van Borssum, 1631–1677
6. *Ilpendam Seen from the Southeast, with Ilpenstein Castle*, ca. 1650–1670
H: 37 cm, L: 46 cm; Oil on canvas
Richelieu, floor 2, room 38; M.I. 925

Ludolf Backhuysen, 1631–1708
7. *Dutch Vessels Off Amsterdam*, ca. 1708
H: 66 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 990

Ludolf Backhuysen, 1631–1708
8. *Dutch Boats Off a Sandy Coast*, ca. 1700
H: 62 cm, L: 85 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 1528

Constantin-Daniel van Renesse, 1626–1680
9. *The Parable of the Good Samaritan*, ca. 1650
H: 114 cm, L: 135 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1737

Ludolf Backhuysen, 1631–1708
10. *The Return of the Fleet of the Dutch East India Company*, 1677
H: 171 cm, L: 287 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 987

Ludolf Backhuysen, 1631–1708
11. *View of Amsterdam with Boats on the Ij*, 1666
H: 128 cm, L: 221 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 988

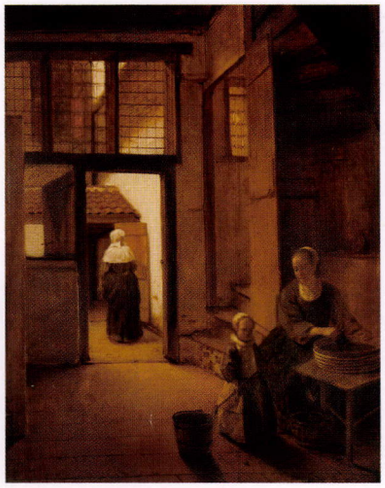
Ludolf Backhuysen, 1631–1708
12. *Fishing Boats and Coaster in Heavy Weather*, also known as *The Strong Wind*, ca. 1660
H: 46 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 989

Pieter de Hooch

CARDPLAYERS IN A SUMPTUOUS INTERIOR

Pieter de Hooch came from a family of humble bricklayers but discovered his gift for painting at an early age. Following his apprenticeship years in Rotterdam and possibly Haarlem, he moved to Delft in the Netherlands in around 1650. There he aligned himself with the Delft school, which specialized in the interiors that were popular among prosperous Delft merchants. De Hooch rapidly became one of the leading exponents, alongside Jan Vermeer, of gallant interior scenes characterized by the precise observation of detail and meticulous execution. While Vermeer placed a stronger emphasis on the figure, de Hooch shone at the depiction of magnificent rooms. In around 1660, de Hooch moved to Amsterdam, where he started painting increasingly fashionable interiors. *Cardplayers in a Sumptuous Interior* dates from his early years in Amsterdam and is thought to show the entrance hall of a high-class house of pleasure. It is full of sexual allusions: the couple holding hands by the entrance; the (fixed) card game in which the lady holds all the aces; her eye-catching red dress with yellow underskirt (a symbol of passion and love as a commodity); and the blazing fire in the grate, symbolizing the flames of love.

Pieter de Hooch, 1629–1684
Cardplayers in a Sumptuous Interior, ca. 1665
H: 67 cm, L: 77 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1373



Pieter de Hooch, 1629–1684
Woman Preparing Vegetables in the Back Room of a Dutch Home, ca. 1657
H: 60 cm, L: 49 cm; Oil, wood
Richelieu, floor 2, room 38; INV. 1372

Pieter de Hooch, 1629–1684
The Drinker, ca. 1658
H: 59 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 1974-29

Jan Vermeer

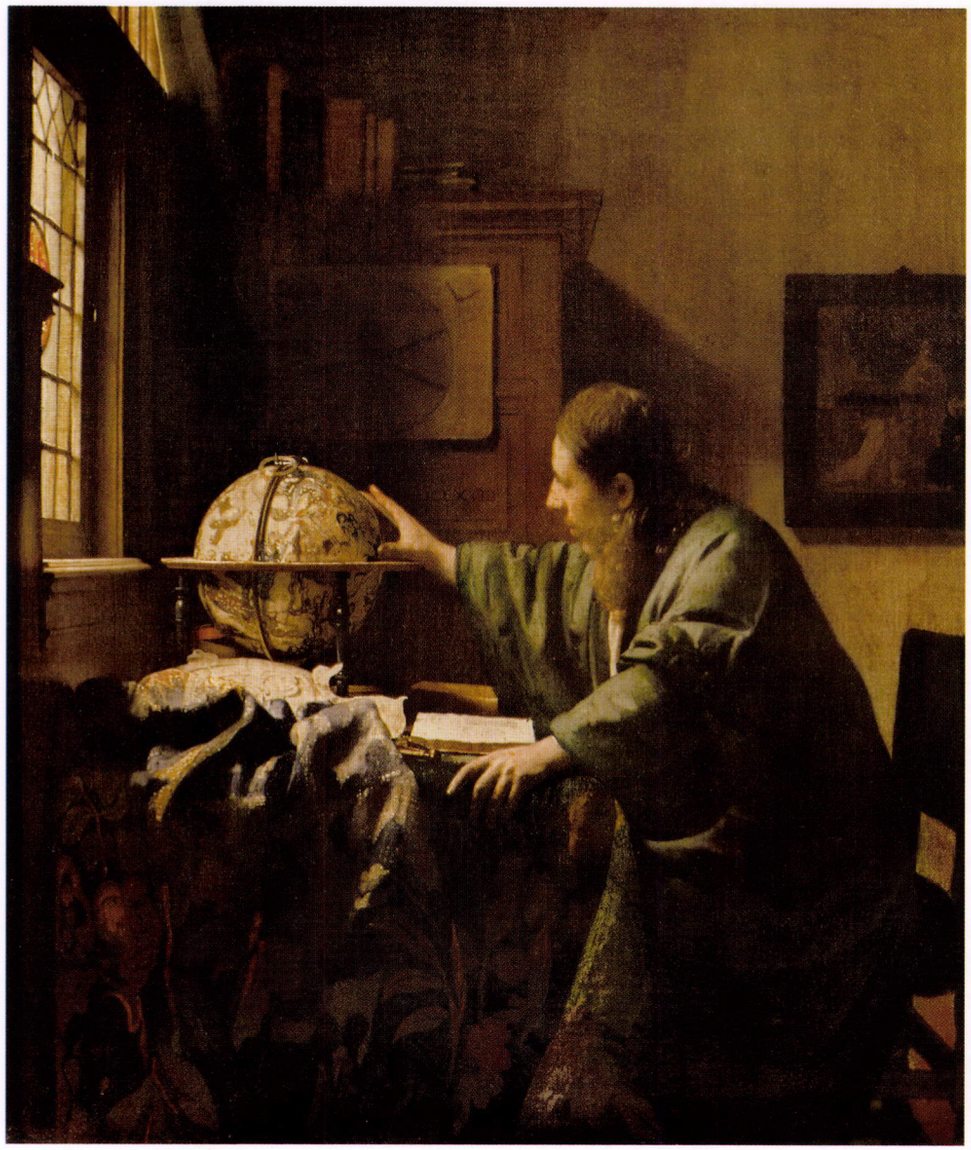
THE LACEMAKER

The French Impressionist Auguste Renoir described *The Lacemaker* as the most beautiful painting in the Louvre after Jean-Antoine Watteau's *Pilgrimage to the Isle of Cythera*. He was no doubt enchanted by the light-infused charm radiated by this intimate scene of a young woman absorbed in her work. The contours of the objects in the foreground dissolve into patches of individual color in an almost Impressionist manner. This is particularly striking in the case of the red threads spilling out of the sewing cushion, which merge to form a broad red stream. Claude Monet echoed the blue-green pattern of the table covering some 250 years later in his water lily paintings. This almost abstract dissolution of form was a new development in Jan Vermeer's late work. The execution of the lacemaker herself, who holds the fine threads taut between her fingers, corresponds more to the meticulous style of his earlier compositions. The model for this and other works is thought to have been Vermeer's wife, Catharina. The painting is therefore not a work picture in the strict sense but more of a domestic scene with a snapshot-like quality. It is also a declaration of love, in paint, to his wife. However, Vermeer did not abandon his personal introspections, which gave pride of place to quiet, intimate depictions of daily life, thus elevating the genre scene to the level of a poetic—or even a philosophical—allegory. Here, this modest scene speaks to notions of religious virtue and social moralism that transcend the trivial realities of everyday existence.

Jan Vermeer, 1632–1675
The Lacemaker, ca. 1669
H: 24 cm, L: 21 cm; Oil on canvas
Richelieu, floor 2, room 38; M.I. 1448

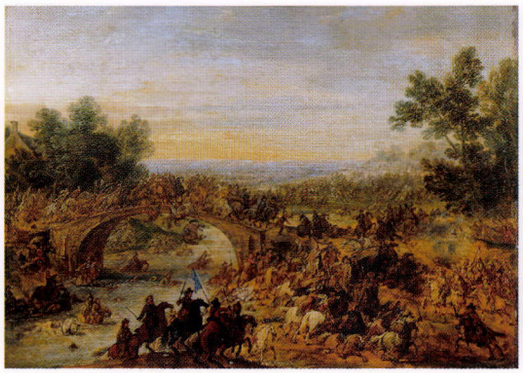
Jan Vermeer

THE ASTRONOMER



As the only son of a prosperous silk weaver, Jan Vermeer was not forced to paint in order to earn a living. He painted very few pictures during his twenty-five-year creative period, of which some thirty-five have survived. Among them is *The Astronomer*, a masterpiece from the painter's late period. Other than the roughly contemporaneous *Geographer* (in the Städel Museum, Frankfurt), this is Vermeer's only painting of a man, clearly indicating that Vermeer preferred female models. The work shows a profile view of a long-haired young man in a voluminous cloak attentively turning an astronomical globe standing on the table before him. In the background are a cupboard and books, while a painting hangs on the wall to the right. The tinted windowpanes bathe the study in a soft light. The man's precise calling has long been debated. He has variously been described as a philosopher, a mathematician, and an astrologer; the great Dutch philosopher Spinoza (1622–1677); and even Vermeer himself. The most likely explanation is that this is Vermeer's highly personal version of the scholar motif that enjoyed popularity in the 17th century.

Jan Vermeer, 1632–1675
The Astronomer, 1668
H: 51 cm, L: 45 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 198328



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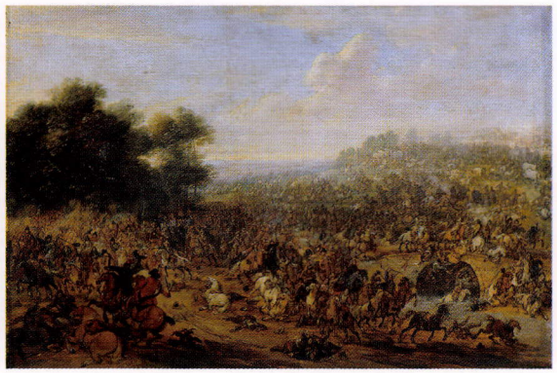

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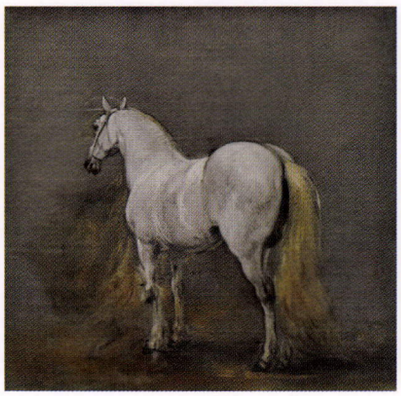

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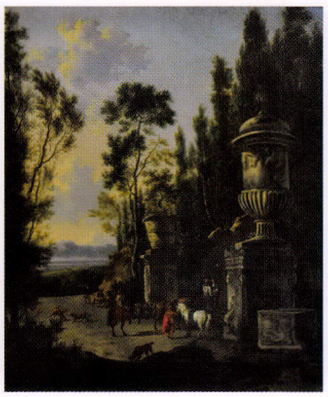

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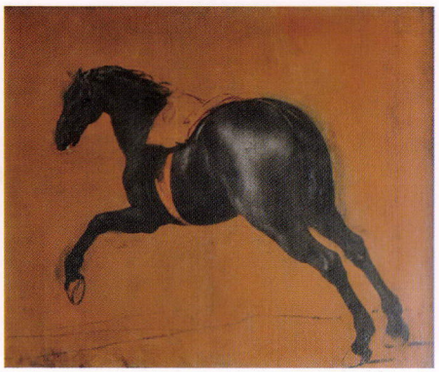

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Adam Frans van der Meulen, 1632–1690
1. *Cavalry in Combat on a Bridge*, ca. 1650
H: 23 cm, L: 31 cm; Oil on wood
Richelieu, floor 2, room 26; INV. 1514

Adam Frans van der Meulen, 1632–1690
2. *Battle Near a Bridge*, ca. 1650
H: 23 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 26; INV. 1515

Adam Frans van der Meulen, 1632–1690
3. *Military Convoy*, ca. 1650
H: 19 cm, L: 27 cm; Oil, copper
Richelieu, floor 2, room 26; INV. 1516

Adam Frans van der Meulen, 1632–1690
4. *The Resting Horse Riders*, ca. 1650
H: 19 cm, L: 26 cm; Oil, copper
Richelieu, floor 2, room 26; INV. 1517

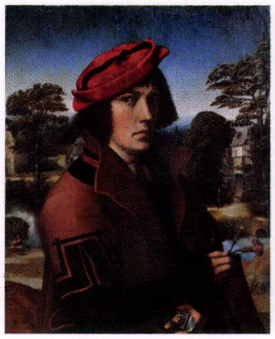
Adam Frans van der Meulen, 1632–1690
5. *White Horse, Study*, ca. 1650–1690
H: 44 cm, L: 44 cm; Oil on canvas
Richelieu, floor 2, room 25; Inv. 20309

Frederik de Moucheron, 1633–1686
6. *Setting Off for the Hunt*, ca. 1650
H: 79 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1586

William Gouw Ferguson, 1632–1695
7. *Cock and Hunting Tools*, 1662
H: 75 cm, L: 89 cm; Oil on canvas
Richelieu, floor 2, room 39; M.I. 712

Adam Frans van der Meulen, 1632–1690
8. *Cavalry Clashing; Attack on a Convoy*, 1660
H: 21 cm, L: 27 cm; Oil, copper
Sully, floor 2, room C; R.F. 1961-9091

Adam Frans van der Meulen, 1632–1690
9. *Black Horse Galloping*, ca. 1660
H: 89 cm, L: 105 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 3996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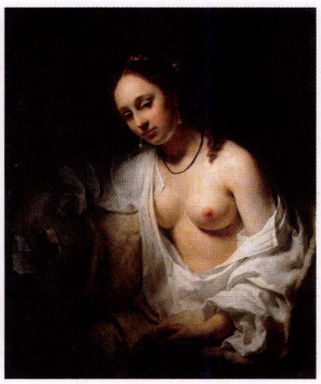
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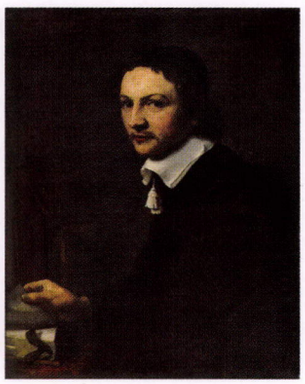
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Unknown Painter from Southern Netherlands or Italy, 16th or 17th century
1. *Man Holding Two Carnations*, 17th century
H: 54 cm, L: 44 cm; Oil, wood
Richelieu, floor 2, room 10; INV. 2104

Nicolaes Maes, 1634–1683
2. *The Bath*, ca. 1655
H: 72 cm, L: 91 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 2132

Nicolaes Maes, 1634–1683
3. *Hermanus Amija, Husband of Catherine de Vogelaer*, ca. 1683
H: 65 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2858

Nicolaes Maes, 1634–1683
4. *Catherine de Vogelaer, Daughter of the Secretary of Amsterdam, Wife of Hermanus Amija*, ca. 1650
H: 64 cm, L: 49 cm; Oil on wood
Sully, floor 2, room B; R.F. 2859

Jacob Ochtervelt, attributed to, 1634–1682
5. *Woman Slicing a Lemon*, ca. 1650
H: 15 cm, L: 12 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 1011

Arie de Vois, 1632–1680
6. *Self-Portrait with an Easel*, 1673
H: 26 cm, L: 22 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1933

Willem Drost, 1633–1659
7. *Bathsheba Receiving David's Letter*, 1654
H: 103 cm, L: 87 cm; Oil on canvas
Richelieu, floor 2, room 31; R.F. 1349

Willem Drost, 1633–1659
8. *Young Scholar Thumbing through a Book*, ca. 1654
H: 83 cm, L: 64 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 1751

Jan de Baen, attributed to, 1633–1702
9. *Exquisite Women against a Landscape*, ca. 1660–1680
H: 125 cm, L: 99 cm; Oil on canvas
Richelieu, floor 2, room 36; M.I. 910

Eglon Hendrick van der Neer, 1634–1703
10. *The Fishmonger*, ca. 1675
H: 21 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1603

Eglon Hendrick van der Neer, attributed to, 1634–1703
11. *Scholar in His Study*, ca. 1650
H: 40 cm, L: 31 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1932

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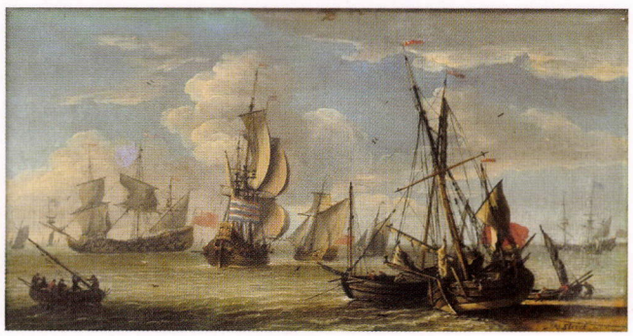
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Nicolaes Roosendael, 1636–1686
1. *The Young Hendrick Daemen Presenting His Thesis on Theology*, ca. 1660
H: 49 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3717

Jacob Gillig, ca. 1636–1701
2. *Dead Fish in a Basket, on a Stone Shelf*, 17th century
H: 39 cm, L: 31 cm; Oil, wood
Sully, floor 2, room B; R.F. 3720

Frans van Mieris the Elder, 1635–1681
3. *Portrait of a Man with a Cane, with a Small Black Servant and a Dog*, ca. 1672
H: 24 cm, L: 20 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1546

Frans van Mieris the Elder, 1635–1681
4 . *Woman at Her Toilet, Assisted by a Black Servant*, 1678
H: 27 cm, L: 22 cm; Oil on wood
Richelieu, floor 2, room 37; INV. 1547

Abraham Jansz Begeyn (Bega), 1635–1697
5. *Goats at the Foot of an Ancient Statue*, ca. 1650
H: 61 cm, L: 50 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1031

Egbert van Heemskerck, 1634–1704
6. *Interior with Woman Breastfeeding Her Child and a Man at the Window*, ca. 1660
H: 46 cm, L: 35 cm; Oil on wood
Richelieu, floor 2, room 36; M.I. 928

Dirck van der Lisse, 1635–1669
7. *Italianate Landscape with Waterfall*, 17th century
H: 105 cm, L: 128 cm; Oil on canvas
Richelieu, floor 2, room 30; R.F. 1969-3

Melchior de Hondecoeter, 1636–1695
8. *Eagles Attacking Hens*, 1673
H: 207 cm, L: 252 cm; Oil on canvas
Richelieu, floor 2, room 39; R.F. 707

Abraham Storck, ca. 1635–ca. 1710
9. *Ships and Small Boats on the Sea*, ca. 1700
H: 22 cm, L: 34 cm; Oil on wood
Sully, floor 2, room B; R.F. 3713

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Adriaen van de Velde, 1636–1672
1. *Carriage on the Beach of Scheveningen*, 1660
H: 37 cm, L: 49 cm; Oil, wood
Richelieu, floor 2, room 35; INV. 1915

Adriaen van de Velde, 1636–1672
2. *Landscape with Animals in front of a Building*, ca. 1662
H: 24 cm, L: 28 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1916

Adriaen van de Velde, 1636–1672
3. *Landscape with Animals and a Hut*, 1667
H: 39 cm, L: 53 cm; Oil on wood
Richelieu, floor 2, room 34; INV. 1917

Adriaen van de Velde, 1636–1672
4. *Landscape: Animals at the River*, 1664
H: 50 cm, L: 71 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1918

Adriaen van de Velde, 1636–1672
5. *The Shepherd's Family*, 1668
H: 30 cm, L: 41 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1919

Adriaen van de Velde, 1636–1672
6. *Frozen Canal with Skaters and Hockey Players*, ca. 1668
H: 23 cm, L: 30 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1920

Adriaen van de Velde, 1636–1672
7. *Landscape: Sheep and Goats*, 1659
H: 19 cm, L: 21 cm; Oil, wood
Richelieu, floor 2, room 33; M.I. 1007

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Abraham Mignon, 1637–1679
1. *Nest of White-Fronted Redstarts*, ca. 1650
H: 82 cm, L: 1 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1553

Abraham Mignon, 1637–1679
2. *Flowers, Birds, Insects, and Reptiles*, ca. 1660
H: 48 cm, L: 42 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1554

Abraham Mignon, 1637–1679
3. *Flowers in Crystal Vase, with a Pea Stem and Snail*, ca. 1650
H: 48 cm, L: 42 cm; Oil on canvas
Richelieu, floor 2, room 35; INV. 1555

Abraham Mignon, 1637–1679
4. *Flowers in a Crystal Vase Standing on a Stone Pedestal, with a Dragonfly*, ca. 1650
H: 88 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 1556

Abraham Mignon, 1637–1679
5. *Flowers, Fruit, Birds, and Insects against a Background of Ruins, with a Mouse Entering a Nest*, ca. 1650
H: 99 cm, L: 84 cm; Oil on canvas
Richelieu, floor 2, room 35; INV. 1557

Abraham Mignon, 1637–1679
6. *Fruit, Basket, Insects, and Butterflies against a Background of Stone*, ca. 1650
H: 75 cm, L: 60 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1558

Jan van der Heyden

THE HERENGRACHT IN AMSTERDAM

This small painting depicts the Herengracht in Amsterdam, one of the artist's favorite subjects. A native of Gorkum in southern Holland, Jan van der Heyden was celebrated in Amsterdam for his detailed architectural views. The Herengracht had by this time become one of the most fashionable districts in Amsterdam, as the ornate gables of the patrician houses in the background indicate. Most of the architecture, however, is concealed by the high trees lining the canal, thereby directing the viewer's attention to the canal itself and the shimmering reflections of the façades in the water. Also depicted is the bustling activity of the canal workers and porters, who are busy unloading goods from the boats. The entire picture is covered with a golden late-summer light that lends the scene the enchanting quality of a still-life. Unlike earlier works, to which van der Heyden had artists such as Adriaen van der Velde add the figures, this painting is entirely of his own hand. Not least because of its appealing harmony, *The Herengracht in Amsterdam* is justly regarded as one of the artist's masterpieces.

Jan van der Heyden, 1637–1712
The Herengracht in Amsterdam, ca. 1668
H: 36 cm, L: 44 cm; Oil on wood
Richelieu, floor 2, room 38; R.F. 2340

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Jan van der Heyden, 1637–1712
1. *The Dam with the New Town Hall in Amsterdam*, 1668
H: 73 cm, L: 86 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1337

Jan van der Heyden, 1637–1712
2. *St. Victor's Cathedral and Square in Xanten (Germany)*, ca. 1700
H: 45 cm, L: 56 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1338

Jan van der Heyden, 1637–1712
3. *The Rhine in Emmerich (Germany) with the Church of St. Martin*, ca. 1700
H: 44 cm, L: 55 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1339

Jan van der Heyden, 1637–1712
4. *The Old Palace in Brussels (Coudenberg Palace), Seen from the Northwest*, ca. 1670
H: 50 cm, L: 62 cm; Oil on wood
Richelieu, floor 2, room 37; R.F. 1950-41

Jan van der Heyden, 1637–1712
5. *Landscape with a Peasant Family in front of a Chapel*, ca. 1672
H: 17 cm, L: 21 cm; Oil, wood
Richelieu, floor 2, room 33; M.I. 930

Jan van der Heyden, 1637–1712
6. *The Church St. Aldegonde in Emmerich (Germany)*, ca. 1700
H: 26 cm, L: 34 cm; Oil on wood
Sully, floor 2, room C; R.F. 1961-88

Jan van der Heyden, 1637–1712
7. *Harteveld House in Maarssen, near Vecht (Utrecht Province)*, ca. 1640
H: 34 cm, L: 57 cm; Oil on wood
Sully, floor 2, room B; R.F. 3723

Meindert Hobbema

THE WATER MILL

Meindert Hobbema is known for his dramatic and atmospheric landscapes. He stands alongside Jacob van Ruisdael as one of the most important landscape painters in the history of Dutch art, and evidence of his profound influence on subsequent generations of artists is manifold. He understood better than any other Dutch painter of his day how to take a simple motif—in this case, a water mill—and endow it with a deep resonance through strong color contrasts, shafts of light, and theatrical cloud formations. He found his motifs outside his hometown of Amsterdam and on his travels, which took him as far as the Westphalian border (Germany) in the richly forested region around Twente. It was probably on one such trip that he drew the water mill depicted here, which has been historically verified. The mill was one of a group of sawmills that still belong to the estate of Singraven near Denekamp, near the German border in the province of Overijssel, and can be visited today. In characteristic Baroque manner, Hobbema places his main motif in the background, introducing a tall, gnarled tree in the foreground whose leaves are colored gold by the sunlight. Hobbema undertook many of his travels in the company of his teacher van Ruisdael, with whom he remained friends all his life. In the 19th century, the methods of both artists were adopted by the landscape painters of the Barbizon school.

Meindert Hobbema, 1638–1709
The Water Mill, 1692
H: 80 cm, L: 66 cm; Oil on canvas
Richelieu, floor 2, room 39; M.I. 270

Meindert Hobbema, follower of, late 17th–early 18th century
The Water Mill, ca. 1700
H: 72 cm, L: 110 cm; Oil on wood
Sully, floor 2, room C; R.F. 1961 47

Meindert Hobbema, 1638–1709
The Farm in the Wood, 1662
H: 82 cm, L: 103 cm; Oil on canvas
Richelieu, floor 2, room 38; R.F. 1526

Meindert Hobbema, 1638–1709
The Oak Forest, ca. 1660
H: 60 cm, L: 80 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1342

Caspar Netscher

A SINGER AND A THEORBO PLAYER PERFORMING A DUET, FORMERLY KNOWN AS THE SINGING LESSON

This work is an example of a motif that was very popular in the 17th century: the gallant music scene set in a splendid interior with underlying moral and symbolic meaning. The main figure is a young woman wearing a white gown and holding a music score in her hand. On her right sits a young man with a theorbo and a rolled document, who appears to be talking to her. Behind the lady in white stands another young woman, wearing a rich yellow-gold dress and fur jacket, who looks at her seated companions lost in thought. Behind them the view opens onto a dark park landscape. That the scene is about more than just music is made clear by the wine jugs in the cooler, and most important by the stone figure in the wall niche positioned precisely midway between the couple. This announces a dramatic development in their relationship. The statue is of the abduction of a woman and resembles Gianlorenzo Bernini's *Pluto and Proserpina* (1621–1622), in which the Roman fertility goddess is abducted and ravished by the god of the underworld. Caspar Netscher took the duet motif from his teacher Gerard ter Borch but expanded the scene through the addition of the allusive background, with the sculpture and mysterious, dark landscape.

Caspar Netscher, 1639–1684
A Singer and a Theorbo Player Performing a Duet, formerly known as *The Singing Lesson*, ca. 1650
H: 48 cm, L: 38 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1604

Caspar Netscher, 1639–1684
Bass Viol Player, ca. 1650
H: 45 cm, L: 36 cm; Oil on wood
Richelieu, floor 2, room 38; INV. 1605

Caspar Netscher, 1639–1684
Venus Mourning Adonis Transformed into Anemone, ca. 1700
H: 41 cm, L: 33 cm; Oil on canvas
Richelieu, floor 2, room 38; INV. 1608

Caspar Netscher, follower of, 17th century
Nicolaes Hartsoeker, 1632
H: 49 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 37; M.N.R. 696

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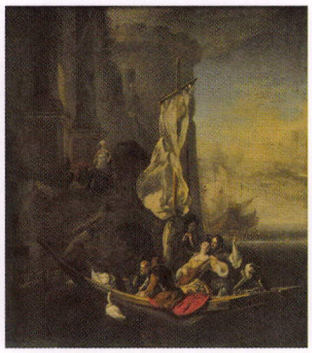
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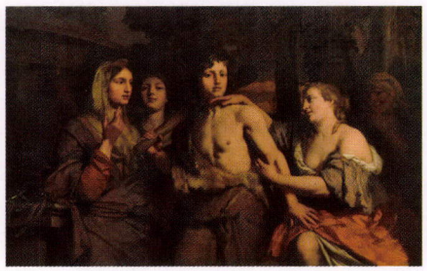
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Jan Weenix, 1642–1719
1. *Still-Life with a Peacock and Dog, or The Products of Hunting*, 1696
H: 144 cm, L: 187 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1937

Jan Weenix, 1642–1719
2. *Southern Seaport with a Trinket Seller*, 1704
H: 117 cm, L: 139 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1938

Jan Weenix, 1642–1719
3. *Costume Characters in a Small Boat*, ca. 1656
H: 68 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room 39; R.F. 1943-7

Jan Weenix, 1642–1719
4. *Dead Game against a Landscape*, 1706
H: 93 cm, L: 72 cm; Oil on canvas
Richelieu, floor 2, room A; R.F. 712

Jan Weenix, 1642–1719
5. *Game and Hunting Accessories on a Window Ledge*, 1691
H: 109 cm, L: 90 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1936

Jacob van Oost the Younger, 1637–1713
6. *St. Macarius of Ghent Giving Aid to the Plague Victims*, 1673
H: 350 cm, L: 257 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 1672

Gérard de Lairesse, 1640–1711
7. *The Institution of Eucharist*, ca. 1664
H: 137 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1419

Gérard de Lairesse, 1640–1711
8. *Helen Arriving in Troy, where She is Led by Paris to Priam's Palace*, ca. 1685
H: 60 cm, L: 67 cm; Oil on canvas
Richelieu, floor 2, room 39; INV. 1420

Gérard de Lairesse, 1640–1711
9. *Hercules between Vice and Virtue*, ca. 1685
H: 112 cm, L: 181 cm; Oil on canvas
Richelieu, floor 2, room 37; INV. 1422

Gérard de Lairesse, 1640–1711
10. *Abraham Receiving the Three Angels of the Lord, Come to Announce the Forthcoming Birth of His Son Isaac*, 1661
H: 112 cm, L: 85 cm; Oil on canvas
Richelieu, floor 2, room 35; R.F. 1964-8

Dirck van Bergen, 1640–1690
11. *Landscape with White Horse*, ca. 1650
H: 25 cm, L: 31 cm; Oil, canvas, wood, stuck materials one upon the other
Richelieu, floor 2, room 36; INV. 1035

Pieter van Bloemen, 1637–1720
12. *Stop at the Inn*, ca. 1710
H: 38 cm, L: 52 cm; Oil on canvas
Richelieu, floor 2, room 23; INV. 2178

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Johannes Glauber (Polidoro), 1646–1726
1. *Arcadian Landscape with Shepherds and a Flutist*, 1680
H: 195 cm, L: 249 cm; Oil on canvas
Richelieu, floor 2, room 36; INV. 1301

Godfried Schalcken, 1643–1706
2. *The Holy Family with St. Anne and an Angel*, ca. 1680
H: 67 cm, L: 49 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1829

Gottfried Schalcken, 1643–1706
3. *Lovers Lit by Candlelight*, ca. 1665
H: 20 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1831

Pieter van den Bos, 17th century
4. *Kitchen Utensils*, 17th century
H: 17 cm, L: 21 cm; Oil on wood
Richelieu, floor 2, room 36; INV. 1842

Alexander Petit (Le Petit), active 1645–1659
5. *Returning from the Fields*, 1645-1659
H: 08 cm, L: 11 cm; Oil, wood
Richelieu, floor 2, room 33; INV. 1384

Gottfried Schalcken, 1643–1706
6. *Old Man Writing*, ca. 1665
H: 12 cm, L: 09 cm; Oil on wood
Richelieu, floor 2, room 33; INV. 1832

Aert de Gelder, attributed to, 1645–1727
7. *Portrait of a Woman*, ca. 1665
H: 50 cm, L: 44 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 1984154

Aert de Gelder, attributed to, 1645–1727
8. *Portrait of Man in a Red Cloak*, ca. 1665
H: 50 cm, L: 44 cm; Oil on canvas
Richelieu, floor 2, room 32; R.F. 1984-153

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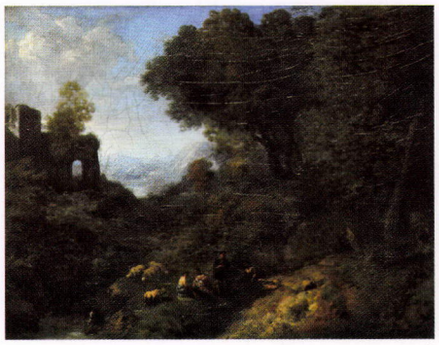

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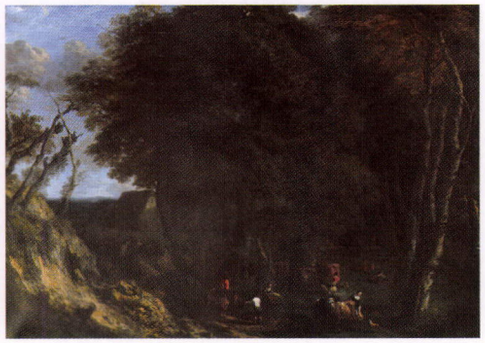

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Cornelis Huysmans, 1648–1727
1. *Landscape with Shepherds and Herds on a Forest Path*, ca. 1700
H: 61 cm, L: 70 cm; Oil on canvas
Richelieu, floor 2, room 25; R.F. 52

Cornelis Huysmans, 1648–1727
2. *Landscape with Shepherds and Herds*, ca. 1710
H: 167 cm, L: 118 cm; Oil on wood
Richelieu, floor 2, room 25; R.F. 53

Cornelis Huysmans, 1648–1727
3. *Landscape with a Castle: Shepherds and Herds by a Stream*, ca. 1670
H: 212 cm, L: 77 cm; Oil on canvas
Richelieu, floor 2, room 23; R.F. 54

Cornelis Huysmans, 1648–1727
4. *Herds in a Hilly Landscape*, ca. 1700
H: 167 cm, L: 234 cm; Oil on canvas
Richelieu, floor 2, room 20; INV. 1377

Cornelis Huysmans, 1648–1727
5. *Cows and Figures in a Hilly Landscape*, ca. 1700
H: 61 cm, L: 71 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 50

Unknown Painter from Flanders, mid to late 17th century
6. *Van Dyck (left) and Rubens (right)*, ca. 1650
H: 58 cm, L: 74 cm; Oil on canvas
Richelieu, floor 2, room 17; R.F. 2117

Unknown Painter from Flanders, mid 17th century
7. *Child with a Palette*, ca. 1650
H: 46 cm, L: 38 cm; Oil on canvas
Richelieu, floor 2, room 23; R.F. 1739

Matthijs Naiveu, 1647–1721
8. *Portrait of a Young Woman Holding a Small Dog*, 1678
H: 20 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 37; R.F. 199028

Unknown Painter from Flanders or Holland, mid to late 17th century
9. *Interior of Church: View from the Choir*, ca. 1660
H: 24 cm, L: 22 cm; Oil on canvas
Richelieu, floor 2, room 35; INV. 1599

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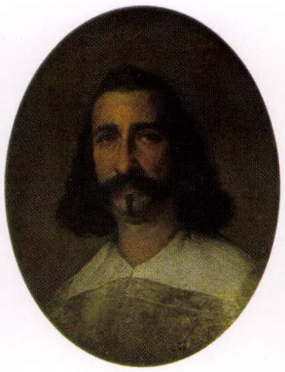
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Unknown Painter from Flanders or Holland, mid to late 17th century
1. *Portrait of an Officer (or Admiral)*, formerly known as *Portrait of Admiral Tromp*, ca. 1650
H: 93 cm, L: 77 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1466

Unknown Dutch Painter, mid 17th century
2. *Portrait of a Man with a Mustache*, ca. 1660
H: 10 cm, L: 08 cm; Oil, carton
Richelieu, floor 2, room 33; INV. 1275

Salomon Rombouts, ca. 1650–ca. 1702
3. *Entrance to a Forest*, 1675
H: 80 cm, L: 101 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2861

Anonymous Master, Signed "PC", mid 17th century
4. *Entrance of a Countryside Home*, 17th century
H: 52 cm, L: 73 cm; Oil on wood
Sully, floor 2, room B; R.F. 3706

Ludowijk de Deyster, 1656–1711
5. *Presentation of the Thesis of Johannes de Vos*, ca. 1695
H: 162 cm, L: 105 cm; Oil, canvas, silk, glued
Richelieu, floor 2, room 17; R.F. 1994–8

Richard Brakenburg, 1650–1702
6. *Drinkers and Musicians in a Tavern with a Child with a Hoop*, ca. 1696
H: 44 cm, L: 35 cm; Oil, wood
Sully, floor 2, room B; R.F. 3708

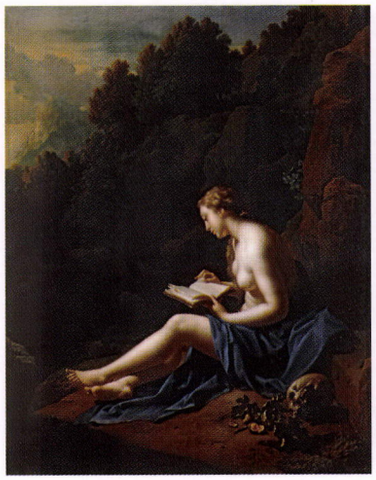
Jan Frans Bloemen (Orizzonte), 1656–1749
7. *Landscape with Fountain and Various People; View of Italy*, ca. 1730
H: 74 cm, L: 98 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1055

Mattheus Wytmans, ca. 1650–1689
8. *Portrait of a Man Sitting in a Park and Leaning on a Balustrade*, ca. 1665
H: 41 cm, L: 35 cm; Oil on wood
Sully, floor 2, room B; R.F. 2885

Jan de Heem II, 1650–1695
9. *Vanitas with Bouquet of Flowers and Pipe*, 1685
H: 69 cm, L: 58 cm; Oil on canvas
Richelieu, floor 2, room 36; R.F. 1939-10

Pieter Casteels II, 1650–1674
10. *View of an Imaginary Port*, ca. 1660
H: 29 cm, L: 42 cm; Oil on canvas
Richelieu, floor 2, room 25; INV. 1300 ter

Pieter Bout, 1658–1719
11. *Fishmongers on the Beach*, 1652
H: 156 cm, L: 188 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3714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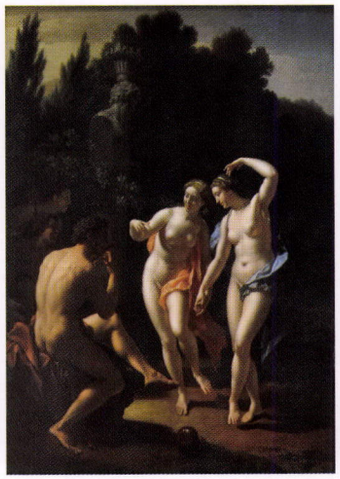
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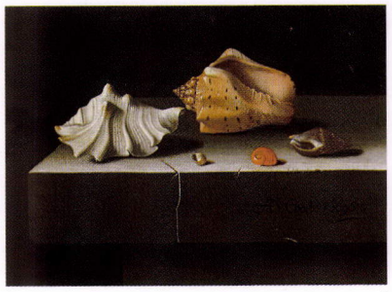
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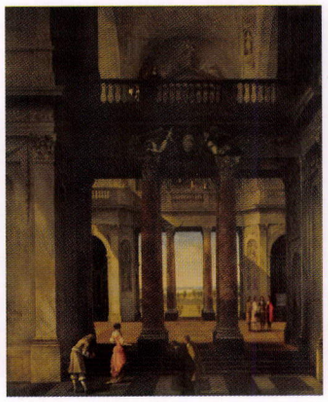
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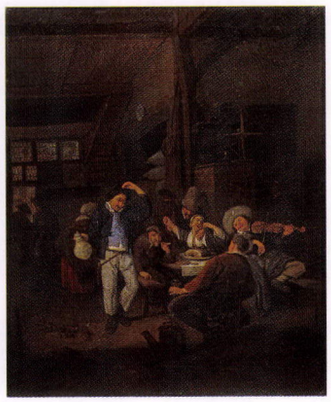
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Adriaen van der Werff, 1659–1722
1. *Penitent Mary Magdalene, Meditating in Solitude*, 1718
H: 60 cm, L: 46 cm; Oil, wood
Richelieu, floor 2, room A; INV. 1943

Adriaen van der Werff, 1659–1722
2. *Two Women Dancing in front of a Shepherd Playing the Whistle*, also known as *The Dancing Nymphs*, 1718
H: 58 cm, L: 44 cm; Oil, wood
Richelieu, floor 2, room A; INV. 1945

Adriaen van der Werff, 1659–1722
3. *The Sculptor's Workshop, or The Allegory on the Education of the Young*, ca. 1680
H: 23 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 33; M.I. 1012

Adriaen S. Coorte, 1660–1707
4. *Five Shells on a Stone Slab*, 1696
H: 15 cm, L: 22 cm; Oil, paper, wood, stuck materials one upon the other
Richelieu, floor 2, room 33; R.F. 197053

Isaac van Nickele, 1660–1703
5. *Vestibule of a Palace*, ca. 1650
H: 65 cm, L: 60 cm; Oil on canvas
Richelieu, floor 2, room 33; INV. 1668

Cornelis Dusart, 1660–1704
6. *Tavern Interior: The Dancer with a Jug*, 1669
H: 181 cm, L: 143 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3716

Adriaen S. Coorte, 1660–1707
7. *Six Shells on a Stone Slab*, ca. 1696
H: 133 cm, L: 108 cm; Oil on wood
Richelieu, floor 2, room 33; R.F. 1970–54

Adriaen van der Werff, follower of, 18th century
8. *Sarah Introduces the Egyptian Woman Hagar to Abraham so She Can Bear Him a Child*, ca. 1750
H: 152 cm, L: 179 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3709

Pieter van der Werff, 1661–1722
9. *Adam and Eve by the Tree of Good and Evil*, ca. 1700
H: 45 cm, L: 35 cm; Oil, wood
Richelieu, floor 2, room A; INV. 1939

Willem van Mieris

SOAP BUBBLES

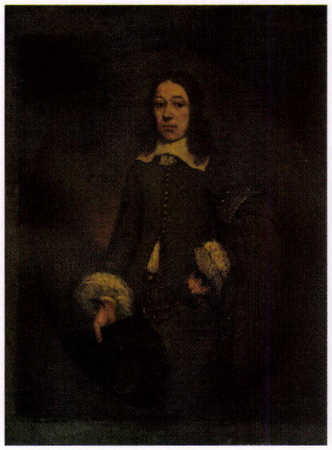
Willem van Mieris was born into a dynasty of Leiden painters that specialized in portraits and genre scenes, and was strongly influenced by the famous Leiden painter Gerrit Dou (1613–1675). From Dou, Willem may have adopted the compositional form of a picture within a picture—where a figure or scene appears inside a painted window. The painted frame with stone relief, the magnificent carpet, and the vine provided him with a means of demonstrating his painterly virtuosity. These elements also expand on the theme of the boy blowing bubbles in the center of the picture. Behind the boy stands a young woman picking grapes from the vine with an affected gesture, while a small boy stretches his hand out toward the parrot cage on the ledge. This domestic genre scene is an allegory of the transience of human existence and an illustration of the saying "*Homo sicut bulla*" ("Mankind is a soap bubble"). Another target of criticism is the excessive consumption of wine, as represented by the stone relief that is etched with a bacchante scene based on a work by the Flemish sculptor François Duquesnoy (1597–1643).

Willem van Mieris, 1662–1747
Soap Bubbles, ca. 1710
H: 32 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1550

Willem van Mieris, 1662–1747
Teatime, ca. 1680
H: 42 cm, L: 34 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1548

Willem van Mieris, 1662–1747
The Game Merchant, also known as *The Seller of Roasted Meat*, ca. 1710
H: 31 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 35; INV. 1551

Willem van Mieris, 1662–1747
The Cook, 1715
H: 47 cm, L: 37 cm; Oil on wood
Richelieu, floor 2, room 39; INV. 1552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Gerard ter Borch, follower of, late 17th or early 18th century
1. *Portrait of a 28-Year-Old Man*, ca. 1650
H: 21 cm, L: 18 cm; Oil on canvas
Richelieu, floor 2, room 33; M.I. 811

Hendrik van Limborch, 1681–1759
2. *The Holy Family with the Virgin's Parents (SS. Anne and Joachim) and the Infant St. John the Baptist*, 1718
H: 72 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1432

Philip van Dyck, 1680–1753
3. *Sarah Introducing Hagar as a Second Wife to Abraham*, ca. 1708
H: 50 cm, L: 41 cm; Oil, copper
Richelieu, floor 2, room A; INV. 1265

Philip van Dyck, 1680–1753
4. *Abraham Sends Away Hagar and Ismael*, ca. 1718
H: 50 cm, L: 41 cm; Oil, copper
Richelieu, floor 2, room A; INV. 1266

Nicolaas Verkolje, 1673–1746
5. *Persephone, Daughter of Ceres, Picking Flowers with Her Companions in the Meadow of Enna*, ca. 1730
H: 65 cm, L: 83 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1929

Pieter Snyers, 1681–1752
6. *Still-Life: Fruit and Vegetables*, 1670
H: 70 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3710

Hendrik van Limborch, 1681–1759
7. *The Pleasures of the Golden Age*, 1718
H: 64 cm, L: 84 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1433

Jan Frans van Bredael the Elder, 1686–1750
8. *Military Encampment*, 18th century
H: 21 cm, L: 25 cm; Oil, copper
Richelieu, floor 2, room A; INV. 1072

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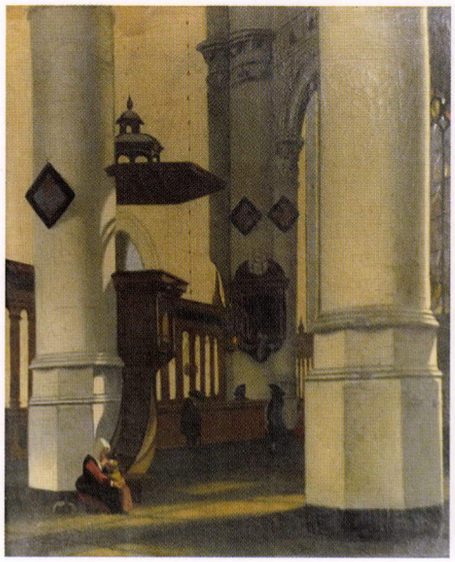

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Johannes-Huibert Prins, 1757–1806
1. *The Oudegracht in Utrecht: Composite View*, 18th century
H: 36 cm, L: 45 cm; Oil, wood
Richelieu, floor 2, room B; M.N.R. 511

Balthasar Beschey, 1708–1776
2. *Family Reunion near a Portico*, 1731
H: 88 cm, L: 72 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1049

Karel van Falens, 1683–1733
3. *Meeting Place of the Hunt; Hunting Party at Rest*, ca. 1726
H: 45 cm, L: 59 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 12812

Jacobus Ignatius de Roore, 1686–1747
4. *Couple before the Altar of a Temple Dedicated to Diana*, ca. 1720
H: 30 cm, L: 37 cm; Oil on canvas
Richelieu, floor 2, room A; R.F. 1995-1

Hendrik van Streeck, follower of, late 17th or early 18th century
5. *Interior of a Church with a Woman at the Foot of the Pulpit*, ca. 1650
H: 39 cm, L: 32 cm; Oil, wood
Sully, floor 2, room B; R.F. 3719

Louis de Moni, 1698–1771
6. *Couple and Child Appearing at a Window*, 18th century
H: 33 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room A; INV. 1580

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Jan van Huysum, 1682–1749
1. *Landscape with Ruins and a Bridge*, ca. 1730
H: 23 cm, L: 29 cm; Oil, wood
Richelieu, floor 2, room A; INV. 1382

Jan van Huysum, 1682–1749
2. *Landscape with Nymphs around a Tomb*, 1717
H: 55 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room A; INV. 1381

Jan van Huysum, 1682–1749
3. *Basket of Flowers*, ca. 1730
H: 53 cm, L: 41 cm; Oil, wood
Richelieu, floor 2, room B; INV. 1385

Jan van Huysum, 1682–1749
4. *Large Bouquet*, 1724
H: 138 cm, L: 108 cm; Oil, wood
Richelieu, floor 2, room 37; INV. 1390

Jan van Huysum, 1682–1749
5. *Landscape with Bathers*, ca. 1730
H: 24 cm, L: 29 cm; Oil, wood
Richelieu, floor 2, room A; INV. 1383

Jan van Huysum

VASE OF FLOWERS IN A NICHE

Jan van Huysum initially followed in the footsteps of his father, Justus van Huysum (1659–1716), and became a landscape painter before changing direction after his father's death and devoting himself almost exclusively to flower painting. He is one of the best-known Dutch painters of flower still-lifes of the 18th century, and he was much admired by his contemporaries, who nicknamed him the "phoenix of flower and fruit painters." The works he executed between 1720 and 1740 in particular present brand-new arrangements of flowers, leaves, and fruits, and stand out for their extraordinary delicacy and much-praised soft glow. The flowers spilling out of the textured vase look freshly picked and seem to have been placed somewhat carelessly in the vase. Despite the apparent disorder, van Huysum has painted each petal and each leaf with the greatest care, paying attention to the different properties of the species and creating a highly realistic illusion. The naturalistic effect of the painting is heightened further by the dewdrops and kinked leaves. The insects making their way to the flowers, apparently lured by the fragrance, or already sitting on the leaves also contribute to the illusion. In the 18th century Huysum's work would have a considerable impact on painters working in French ateliers; for example, numerous artists who designed patterns for Lyonnaise silks were inspired by his compositions.

Jan van Huysum, 1682–1749
Vase of Flowers in a Niche, ca. 1730
H: 80 cm, L: 61 cm; Oil, wood
Richelieu, floor 2, room A; R.F. 708

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Simon Denis, 1755–1813
1. *Seascape: View of the Gulf of Naples and the Punta di Scutolo*, ca. 1792
H: 134 cm, L: 2 cm; Oil on canvas
Richelieu, floor 2, room B; INV. 1206

Simon Denis, 1755–1813
2. *The Summit of Mount Epomeo on the Island of Ischia*, ca. 1792
H: 3210 cm, L: 46 cm; Oil on paper
Richelieu, floor 2, room B; R.F. 2005-4

Jacobus Vrijmoet, 1756–?
3. *Cows at the Watering Place*, 1787
H: 46 cm, L: 59 cm; Oil on wood
Richelieu, floor 2, room B; M.N.R. 739

Balthasar Ommeganck, 1755–1826
4. *Livestock in a Field near a River*, 1781
H: 1 cm, L: 124 cm; Oil on canvas
Richelieu, floor 2, room B; INV. 1670

Cornelis van Spaendonck, 1756–1840
5. *Vase of Flowers on a Stony Table with a Nest and a Greenfinch*, 1789
H: 91 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room B; INV. 1857

Jan Frans van Dael, 1764–1840
6. *Vase of Flowers, Grapes, and Peaches*, 1810
H: 99 cm, L: 79 cm; Oil on canvas
Richelieu, floor 2, room B; INV. 1196

Cornelis van Spaendonck, 1756–1840
7. *Peaches, Grapes, and Pineapple on a Stone Table*, ca. 1798
H: 47 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room B; R.F. 2853

Jan van Os, 1744–1808
8. *Dutch Sailboats in a Breeze*, ca. 1800
H: 40 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room B; R.F. 3707

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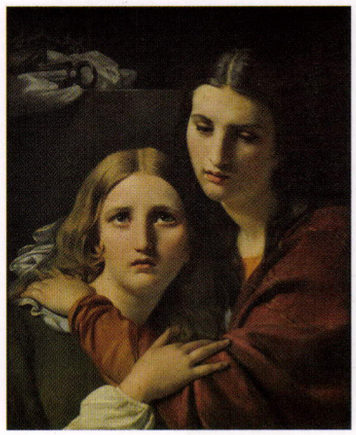

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Philippe-Jacques van Brée, 1786–1871
1. *Mary Stuart, Queen of Scotland and Claimant to the Throne of England, at the Moment when They've Come to Take Her to Her Death*, ca. 1819
H: 115 cm, L: 136 cm; Oil on canvas
Richelieu, floor 2, room C; INV. 1073

François-Joseph Navez, 1787–1869
2. *Italian Family, or Peasants Resting in the Country near Rome*, 1830
H: 103 cm, L: 132 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 19935

François-Joseph Navez, 1787–1869
3. *Flood Scene*, 1837
H: 40 cm, L: 52 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 1996-2

François-Joseph Navez, 1787–1869
4. *The Pensive Boy*, 1831
H: 131 cm, L: 106 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 3939

François-Joseph Navez, 1787–1869
5. *Holy Women Praying near the Instruments of the Passion*, ca. 1819
H: 64 cm, L: 54 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 1987-3

Christian Albrecht Jensen, 1792–1870
6. *Presumed Portrait of Marie-Elise Storm (1810–1835), Future Mrs. Emil Theodor Clausen*, ca. 1830
H: 74 cm, L: 62 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1980-48

Christoffer Wilhelm Eckersberg

SEATED NUDE, ALSO KNOWN AS THE MODEL

Relatively unknown outside his homeland, the Danish painter Christoffer Wilhelm Eckersberg is well worth discovering. A teacher at the Kongelige Danske Kunstakademie in Copenhagen, Eckersberg is regarded as the founder of a national style of painting and father of the Danish Golden Age. His landscapes, seascapes, townscapes, portraits, and nudes are imbued with considerable poetry. Given his preference for clear forms and colors, Eckersberg, who became a pupil of the French classicist Jacques-Louis David in around 1810, could be described as a "classical Romantic." He placed an emphasis on the precise observation of nature, as exemplified in *Seated Nude*. According to his diary, he painted the picture between August 10 and September 6, 1839, in his studio at the Kunstakademie. The model, Trine Nielsen, seems completely lost in thought as she braids her hair. There is no background detail to distract attention from her naked torso bathed in a soft light. The viewer becomes an intimate observer of this bathing scene, whose cool palette and clearly delineated areas of color are typical of Eckersberg's late work. The collection of Danish paintings at the Louvre is one of the museum's youngest, with the first acquisitions in this field beginning only in the 1990s.

Christoffer Wilhelm Eckersberg, 1783–1853
Seated Nude, also known as *The Model*, 1839
H: 45 cm, L: 33 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1987-27

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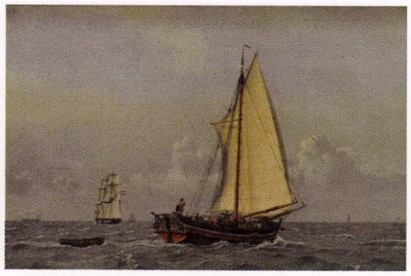

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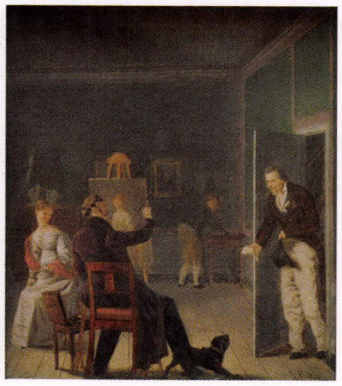

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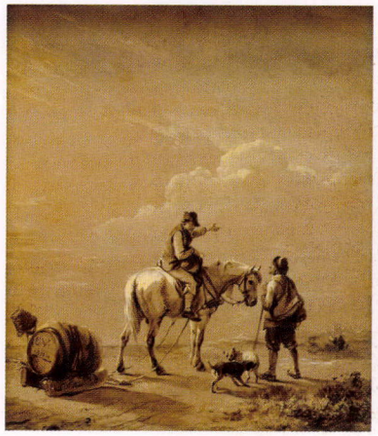

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Christoffer Wilhelm Eckersberg, 1783–1853
1. *The Port of Dragor, Denmark*, 1836
H: 19 cm, L: 31 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1980-45

Christoffer Wilhelm Eckersberg, 1783–1853
2. *An Ancient Danish Liner Sailing Downwind*, 1831
H: 58 cm, L: 87 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 2241

Ferdinand de Braekeleer, 1792–1883
3. *Rubens Painting "The Straw Hat" in a Pavilion in His Garden*, 1826
H: 1 cm, L: 123 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 1991-16

Emilius Ditlev Baerentzen, 1799–1868
4. *Jens Peter Tønder, Man of Letters, Visiting an Artist's Studio to Sell His Newspaper*, ca. 1838
H: 19 cm, L: 17 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1999-5

Henri Decaisne, 1799–1852
5. *The Guardian Angel*, ca. 1836
H: 148 cm, L: 114 cm; Oil on canvas
Richelieu, floor 2, room C; INV. 3759

Antonie Waldorp, 1803–1866
6. *Seascape: Arrival of Dignitaries in a 17th-Century Dutch Port*, 1852
H: 78 cm, L: 10 cm; Oil on canvas
Richelieu, floor 2, room C; M.I. 90

Eugène Verboeckhoven, 1798–1881
7. *Peasant Asking the Way*, ca. 1844
H: 38 cm, L: 33 cm; Grisaille (gray tones) on canvas
Richelieu, floor 2, room C; M.N.R. 860

Louis Gallait, 1810–1887
8. *Allegory of the Triumph of Art and Welfare*, ca. 1840
H: 195 cm, L: 132 cm; Oil on wood
Richelieu, floor 2, room C; R.F. 19762

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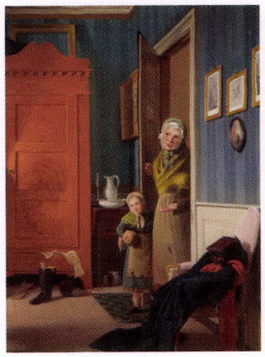

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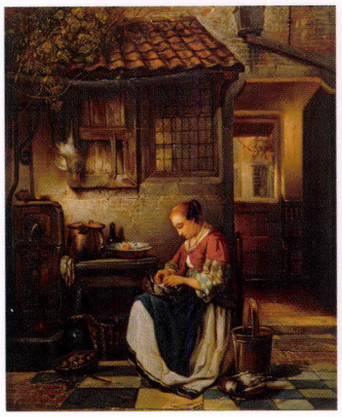

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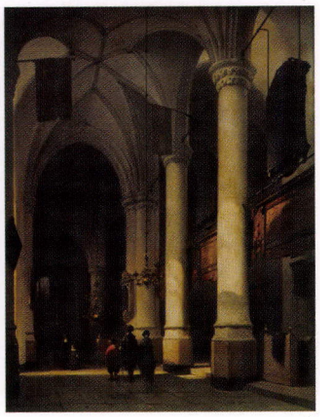

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Jørgen Pedersen Roed, 1808–1888
1. *Garden in Ringsted with an Old Baptismal Font*, ca. 1830
H: 24 cm, L: 20 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1980-47

Frederik Hansen Sødring, 1809–1862
2. *View of the Ruins of the Schönburg near Oberwesel on the Rhine*, 1840
H: 35 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1995-2

Frederik Hansen Sødring, 1809–1862
3. *A Barn in Langebeksgaard, Denmark*, 1830
H: 19 cm, L: 30 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1999-6

Christen Købke, 1810–1848
4. *Shoreline at Emilliekilde, near Copenhagen*, 1836
H: 35 cm, L: 43 cm; Oil, carton
Richelieu, floor 2, room D; R.F. 1980-46

Wilhelm Ferdinand Bendz, 1804–1832
5. *The Visit of the Beggar and Her Child*, 1829
H: 35 cm, L: 26 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 2008-51

Christen Købke, 1810–1848
6. *Portrait of Adolphine Købke (1820–1880), Sister of the Artist*, 1832
H: 42 cm, L: 35 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1995-18

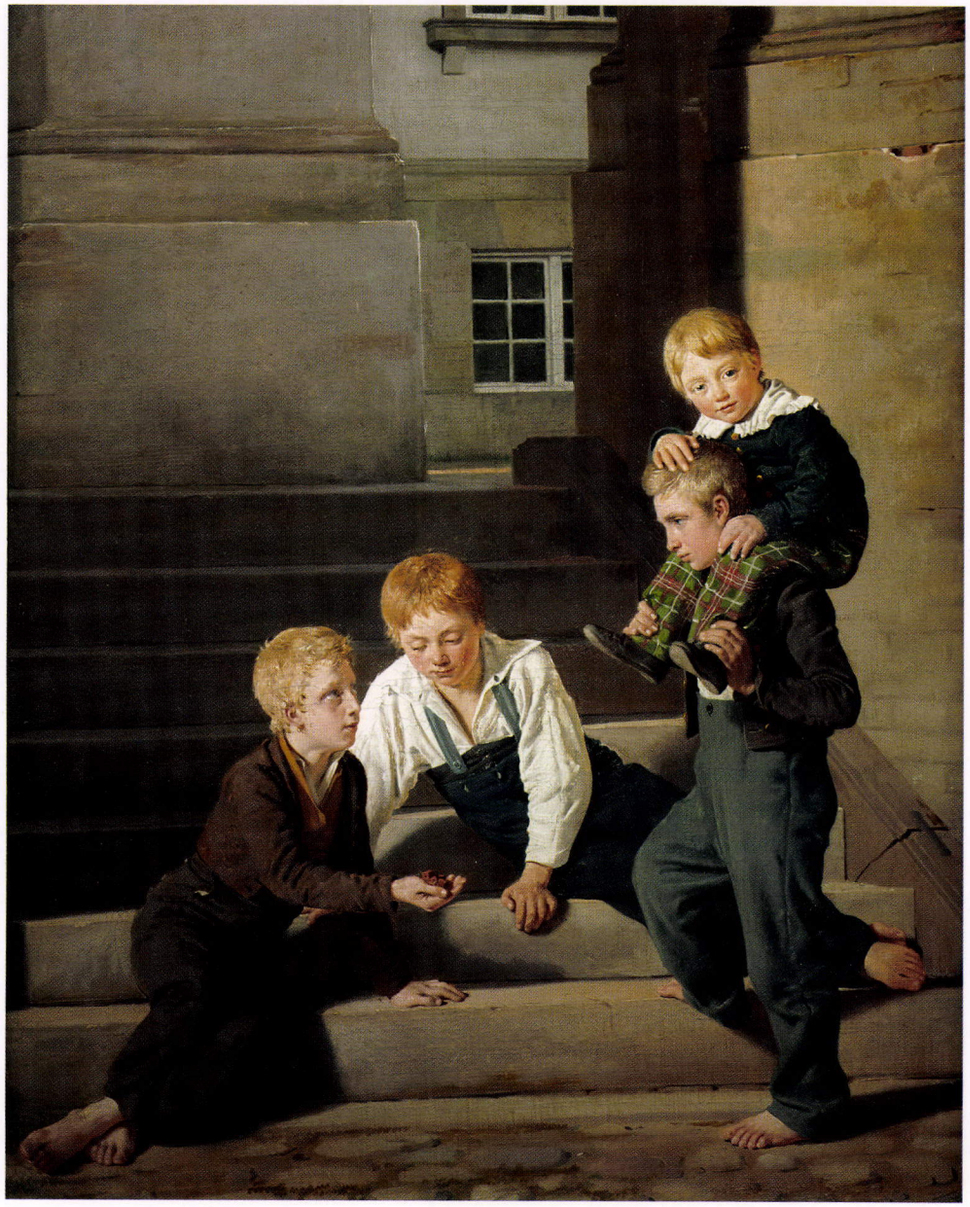
Christen Købke, 1810–1848
7. *Cigar Seller at the North Gate of the Citadel of Copenhagen*, 1830
H: 24 cm, L: 25 cm; Oil, carton
Richelieu, floor 2, room D; R.F. 1996–1

Henri Leys, 1815–1869
8. *Woman Plucking a Fowl*, ca. 1850
H: 68 cm, L: 98 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 1977-226

Johannes Bosboom, 1817–1891
9. *The Chorus of the Groote Kerk in the Hague*, 19th century
H: 20 cm, L: 12 cm; Oil, wood
Richelieu, floor 2, room C; R.F. 2549

Constantin Hansen

YOUNG BOYS PLAYING DICE IN FRONT OF CHRISTIANSBORG CASTLE IN COPENHAGEN



Carl Christian Constantin Hansen was the son of the Danish painter Hans Hansen. He was born in Rome and baptized in 1805 in Vienna during the family's journey home. His later nickname, Constantin, was given him by his godmother, Constanze, who was Mozart's widow. Hansen is one of the most important painters of the Danish Golden Age. His clear, light style was heavily influenced by Christoffer Wilhelm Eckersberg, his teacher at Kongelige Danske Kunstakademie in Copenhagen. Typical of his early works (of which this is one) are simple, everyday motifs that testify to the artist's acute powers of observation. Only after a sojourn in Italy from 1835 to 1838 did mythological subjects start to figure more in his work. The meticulous handling of *Young Boys Playing Dice* indicates that Hansen made a careful study of each of the figures without impairing the spontaneity of the scene. While the three older boys devote their attention to the game, the small boy on the shoulders of the older youth is content to watch. This light-filled portrayal of the four barefoot children in their slightly threadbare clothes is full of poetic charm.

Constantin Hansen, 1804–1880
Young Boys Playing Dice in front of Christiansborg Castle in Copenhagen, 1834
H: 61 cm, L: 50 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1994-6

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Johan Thomas Lundbye, 1818–1848
1. *View from Vallekilde (Seeland)*, 1846
H: 28 cm, L: 32 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1996-21

Johan Barthold Jongkind, 1819–1891
2. *Dutch Landscape with a Large Boat in Caulking*, 1857
H: 42 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-50

Johan Barthold Jongkind, 1819–1891
3. *Honfleur Port Entrance*, 1866
H: 42 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-51

Johan Barthold Jongkind, 1819–1891
4. *Notre-Dame of Paris, Seen from St. Michel Quay with a Small Bridge*, 1854
H: 27 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-52

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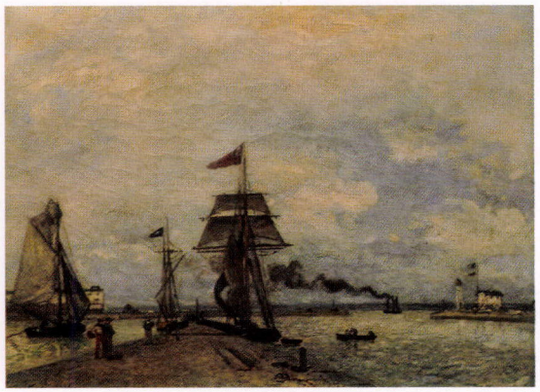

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Johan Barthold Jongkind, 1819–1891
1. *Waterway in Holland with Small Boat and Mill 1877*, 1877
H: 24 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-53

Johan Barthold Jongkind, 1819–1891
2. *Dutch Skaters with Two Mills to the Right*, 1864
H: 42 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-54

Lorens Frølich, 1820–1908
3. *Harvest Scene at Holmstrup (Seeland)*, 1845
H: 41 cm, L: 61 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1999-4

Emmanuel Larsen, 1823–1859
4. *Sailing Boats on the High Sea near Ven Island in the Sound*, ca. 1845
H: 31 cm, L: 39 cm; Oil on wood
Richelieu, floor 2, room D; R.F. 1999-7

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English

Guillim Stretes (William Scrots)

PORTRAIT OF EDWARD VI OF ENGLAND

This tall, rectangular work is an approximately life-size portrait of the young King Edward VI of England (1537–1553). Henry VIII's only legitimate son, Edward, was born in 1537 to the king's third wife Jane Seymour, who died a few days after giving birth. Following Henry's death in 1547, the nine-year-old Edward succeeded his father as king of England. The Flemish painter Guillim Stretes was appointed to the post of court painter in 1546, three years after the death of his predecessor Hans Holbein, and continued in the role under Edward. Stretes, about whose life little is known, was active primarily as a portraitist. He is notable for his extremely detailed and precise style, which is particularly evident in his skillful rendering of costume, drapery, and architectural details. Here, Stretes has reproduced with great brilliance the king's richly embroidered tunic and short cape as well as such details as the handle of the sword, the medallion of St. George around his neck, and the chain of the Order of the Garter. Many copies of this extremely dignified portrait were made and distributed, one of which can be seen in the royal palace of Hampton Court in London.

Guillim Stretes (William Scrots), active 1537–1553
Portrait of Edward VI of England, ca. 1550
H: 168 cm; L: 875 cm; Oil on wood
Denon, floor 1, room 32; R.F. 561

Sir Henry Raeburn, 1756–1823
Little Girl Holding Flowers, also known as *Innocence*, ca. 1775
H: 91 cm; L: 71 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1962-15

Sir Joshua Reynolds

MASTER HARE

Joshua Reynolds, who was the first president of the Royal Academy of Arts in London and knighted by the English king in 1769, was probably the most influential British artist of the 18th century. Among his numerous portraits, his likenesses of children received particular praise for the enchanting freshness of their execution and vibrant depiction of character. *Master Hare*, which passed to the Louvre from the collection of Baron Alphonse de Rothschild in 1905, is an excellent example. It was one of the last works to be completed by the painter, who stopped working after he went completely blind in 1789. Reynolds painted the portrait of Francis George Hare (1786–1842) for his aunt, Lady Anna Maria Jones, who was the adoptive mother of the boy. The two-year-old Francis, whose child's frock and long locks make him resemble a little girl, radiates a naturalness and childish naïveté. Rather than seeming posed, the portrait creates the impression of having captured the boy at play in the park. In 1790 an engraving of the portrait appeared with the title *Infancy*, immediately making this private picture one of the most famous images of children in history.

Sir Joshua Reynolds, 1723–1792
Master Hare, ca. 1788
H: 77 cm; L: 64 cm; Oil on canvas
Denon, floor 1, room 32; RF 1580

Thomas Gainsborough

CONVERSATION IN A PARK

This gallant scene shows a young couple sitting on a bench in a large landscaped park typical of the day. In the background, artificial ruins resembling a classical round temple (a planned feature) are visible. The young woman wears a fashionable pink dress with a broad hooped skirt and gazes directly at the viewer. Her beau is dressed in a light red suit with knee breeches, a tricorn hat, and a sword, indicating his high social status. Resting on his lap is a book, from which he has perhaps been reading to his beloved. He presents her to the viewer with a gesture of his hand. With its romantically animated park landscape in the background, this scene owes much to French Rococo models (such as the paintings of Jean-Antoine Watteau) and has been interpreted as a self-portrait of the artist with his bride, Margaret, although this has not been conclusively proven. The work is an example of the popular "conversation piece" genre, in which portraits of gallant couples or groups are illustrated in unconventional poses. In this early work, Thomas Gainsborough also shines as a landscapist. The slightly hazy foliage reflects the unspoken feelings of the couple. English portraiture and the "conversation piece"—two genres that were profoundly inspired by 18th-century French painting—would, in turn, come to influence French art of the 19th century and the artists of the Romantic generation.

Thomas Gainsborough, 1727–1788
Conversation in a Park, 1746
H: 73 cm; L: 68 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1952-16

Thomas Gainsborough

PORTRAIT OF LADY ALSTON

Along with Sir Joshua Reynolds, Thomas Gainsborough was a leading English portrait and landscape painter of the 18th century. After training in London and experiencing some initial difficulty in establishing himself, his breakthrough occurred in 1759 after he moved to Bath. In the 18th century the fashionable English spa town had developed into an important destination for members of the aristocracy seeking recuperation and diversion, and this section of society became Gainsborough's main patrons. This large-format portrait of Lady Alston was painted in Bath. Gainsborough depicts the young woman life-size, wearing a blue taffeta dress with lustrous silvery cloak, against a dark background with the suggestion of a grotto or niche among the bushes. Gertrude Durnford (1732–1807) had married Sir Rowland Alston in 1753. Little is known about the precise circumstances of their rather unconventional union, suggesting that it was a love match. Gertrude herself evades the gaze of the viewer. With her dark features, the thirty-year-old radiates a mysteriously unapproachable yet at the same time melancholy beauty, which is offset to great effect by her magnificent gown with generous lace trimming. Like most of the works in the Louvre's collection of English paintings, a collection that was formed relatively late in the museum's history, this picture was acquired in the mid 20th century.

Thomas Gainsborough, 1727–1788
Portrait of Lady Alston, ca. 1760
H: 228 cm; L: 166 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1947-1

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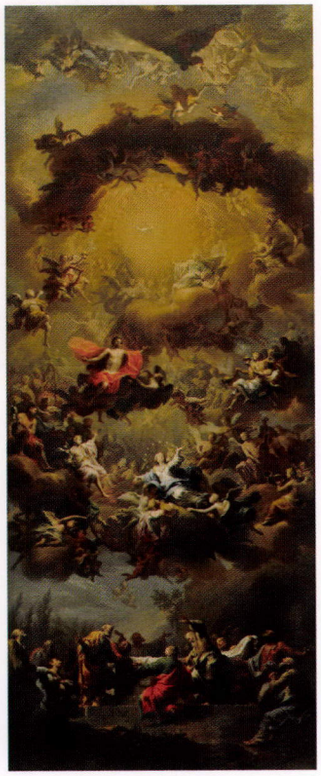

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Gottfried Kneller, 1646–1723
1. *Old Man in Meditation; Lesson in Vanity*, ca. 1668
H: 144 cm; L: 137 cm; Oil on canvas
Richelieu, floor 2, room 32; INV. 1061

William Hogarth, 1697–1764
2. *The Cunning Devil in Oxford*, ca. 1733
H: 63 cm; L: 76 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 2008-5

George Stubbs, 1724–1806
3. *Portrait of Assheton, 1st Viscount Curzon, with His Mare Maria at the Castle at Hagley Hall (Staffordshire)*, 1771
H: 69 cm; L: 60 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1973-94

Joseph Wright of Derby, 1734–1797
4. *View of Nemi Lake at Sunset*, 1790
H: 15 cm; L: 22 cm; Oil, paper, wood, stuck materials one upon the other
Denon, floor 1, room 32; R.F. 1970-52

Martin Knoller, 1725–1804
5. *The Assumption of the Virgin*, ca. 1774
H: 220 cm; L: 82 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1985-16

Benjamin West, 1738–1820
6. *Phaeton Asking Apollo to Drive the Chariot of the Sun*, 1804
H: 142.5 cm; L: 213.5 cm; Oil on canvas
Denon, floor 1, room 32; RF 2007-10

Johann Heinrich Füssli (Henry Fuseli)

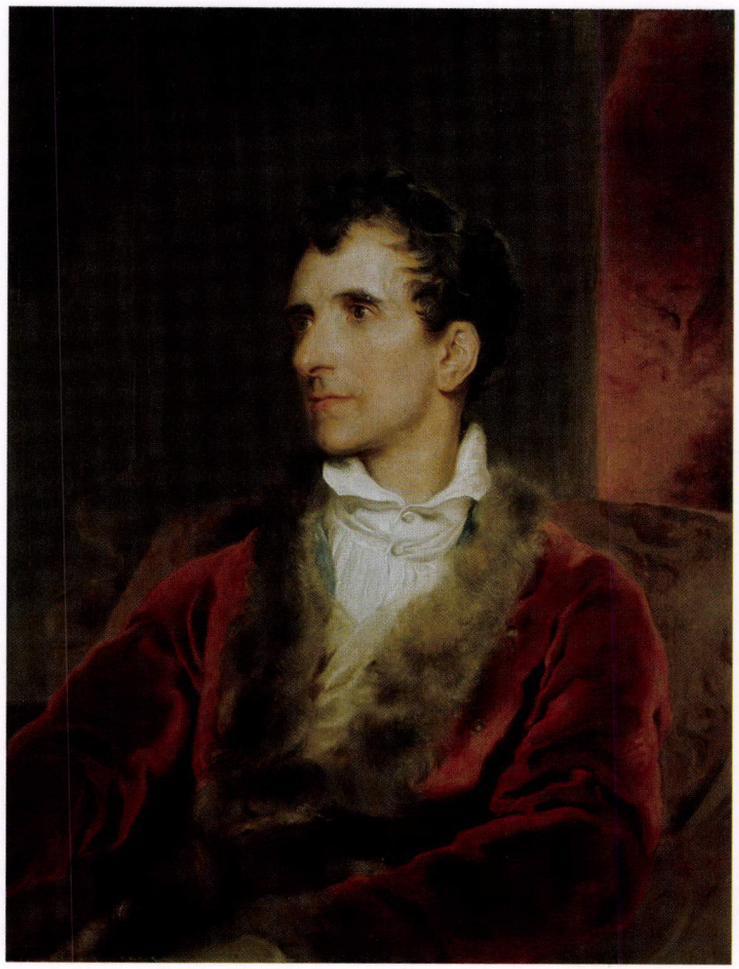
LADY MACBETH SLEEPWALKING

This ghostly scene is based on William Shakespeare's tragedy *Macbeth* (1606). In act five, scene one, Lady Macbeth roams through the dark corridors of her castle, Dunsinane, in her sleep. She is plagued by remorse and the memory of her part in the murder of Duncan, the king of Scotland, and takes her own life shortly afterward. The Swiss painter Johann Heinrich Füssli, known in London as Henry Fuseli, has captured Lady Macbeth vibrantly as she descends into madness, deliberately choosing yellow, the color of madness, for her dress. She is carrying a torch but with her fluttering dress and staring eyes, her whole person resembles a flame. She is like a phantom from a nightmare, and the servants in the right-hand corner shrink away from her in fright. In 1779 Fuseli, a great admirer of Shakespeare since he was young, settled in London for good. His fantastic and romantic scenes were very much in keeping with the taste of the English public, and he achieved considerable fame as an artist. *Lady Macbeth Sleepwalking* was his gift to London copperplate engraver John Boydell's "Shakespeare Gallery." This masterpiece of early English Romanticism would have a profound impact on French Romanticism in the first quarter of the 19th century.

Johann Heinrich Füssli (Henry Fuseli), 1741–1825
Lady Macbeth Sleepwalking, ca. 1781
H: 221 cm; L: 160 cm; Oil on canvas
Denom, floor 1, room 32; RF 1970-29

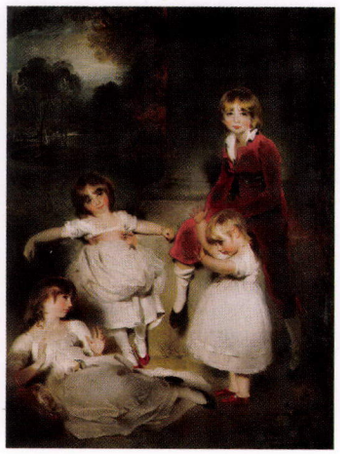
Follower of Sir Thomas Lawrence

PORTRAIT OF ANTONIO CANOVA



This portrait of Antonio Canova (1757–1821), Italy's most famous Italian sculptor, was originally painted by Sir Thomas Lawrence in Rome for the Prince Regent and future George IV of England. It shows Canova not at work in his studio or with one of his sculptures but as a private person. The sculptor, by now some sixty years old, sits in an easy chair dressed in a fur-trimmed housecoat. Behind him, a fire seems to be blazing in the grate while a sketchily executed fluted pillar can be made out on the left. Canova seems significantly younger than his actual age. His alert but at the same time visionary gaze is directed not at the viewer but at an unknown object outside the picture space. Lawrence, whose art has sometimes been criticized as superficial, shows himself here to be a profound observer and recorder of Canova's complex character. Externally extremely calm, the inner creativity of the celebrated sculptor is subtly suggested by the energetic brushwork and choice of palette. The fire behind and the sitter's red clothing can perhaps be interpreted as symbols of his incandescent genius. This painting was given to the Louvre by Hélène and Victor Lyon, whose gift to the museum was one of the last large donations of the 20th century.

Sir Thomas Lawrence, follower of, 19th century
Portrait of Antonio Canova, ca. 1850
H: 91 cm; L: 71 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-56



Sir Thomas Lawrence, 1769–1830
Madam Isaac Cuthbert, 1817
H: 143 cm; L: 114 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-27

Sir Thomas Lawrence, 1769–1830
The Children of Ascoyghe Boucherett, ca. 1800
H: 89 cm; L: 66 cm; Oil on wood
Denon, floor 1, room 32; R.F. 1975-23

John Constable

VIEW OF SALISBURY

John Constable, 1766–1837
View of Salisbury, ca. 1825
H: 36 cm; L: 52 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1952-25

John Constable, 1766–1837
Weymouth Bay with Approaching Storm, 1816
H: 70 cm; L: 103 cm; Oil on wood
Denon, floor 1, room 32; R.F. 39

The painter and draftsman John Constable is regarded as the most important exponent of Romantic landscape painting in England. When French audiences first saw this painting at the Salon of 1824, it revolutionized the entire genre of landscape painting, leading rapidly to the creation of the famous Barbizon school. Before eventually being allowed to train as a painter in 1799, he was forced to work in his father's coal business. Constable's careful study of Dutch and Flemish Baroque painting, in particular Peter Paul Rubens and Jacob van Ruisdael, left a lasting influence on his work. However, he was interested not only in painting external effects but also in conveying internal responses. Around the time *View of Salisbury* was painted, he wrote to his friend John Fisher, who became the bishop of Salisbury in 1807, "painting is but another word for feeling." Constable visited Salisbury six times and put this idea into practice by painting the city's Gothic cathedral in different ways. In this view from the south, he presents a broad panorama of the city and surrounding landscape, with the castle mound of Old Sarum in the background. The cathedral's spire, at 404 feet the highest in England, soars high above the city nestling in the green landscape.

Joseph Mallord William Turner

LANDSCAPE WITH RIVER AND A BAY IN THE DISTANCE

Joseph Mallord William Turner was an exceptional phenomenon—not only in the context of the Romantic era but also in the history of art as a whole. During the course of about sixty years, the self-taught artist produced more than 20,000 works, the bulk of which he bequeathed to the British state. Financially independent, he was not reliant on the sale of his work and was therefore able to develop freely. This river landscape acquired by the Louvre in 1967 is the only painting by Turner in France. The light-filled, almost abstract painting was never exhibited during the artist's lifetime. It was painted in around 1845, making it a late work of the artist. Turner devoted his later years to a study of color and effects of light. The sketch-like, possibly deliberately unfinished style of painting testifies to the artist's love of experimentation as he gradually moved further and further away from the representational style of his earlier years. Only with difficulty can individual trees, the watercourse, and the strip of coast in the plain be made out. This and similar works by Turner, who had himself learned much from his study of the old masters, beginning with Claude Lorrain, exerted an important influence on the Impressionist painters.

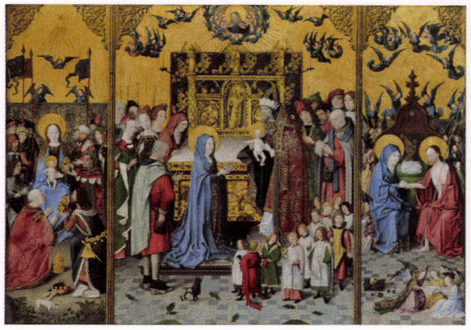
Joseph Mallord William Turner, 1775–1851
Landscape with River and a Bay in the Distance, ca. 1835
H: 94 cm; L: 124 cm; Oil on canvas
Denom, floor 1, room 32; RF 1967-2

John Martin, 1789-1854
Pandemonium, 1841
H: 123 cm; L: 185 cm; Oil on canvas
Denon, floor 1, room 32; RF 2006-21

Richard Dadd, 1817–1886
The Sleep of Titania, 1841
H: 64 cm; L: 77 cm; Oil on canvas
Denon, floor 1, room 32; R.F. 1997-12

Alfred Sisley, 1839–1899
The Wood of the Rocks, Veneux-Nadon, 1899
H: 73 cm, L: 55 cm; R.F. 1961-77
Sully, floor 2, room C; R.F. 1961-77

German and other Northern Schools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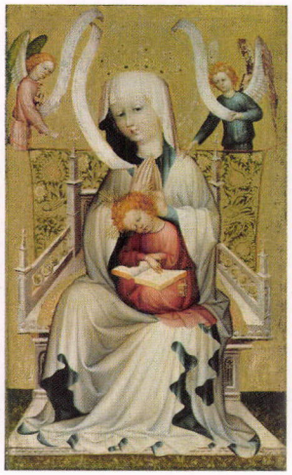
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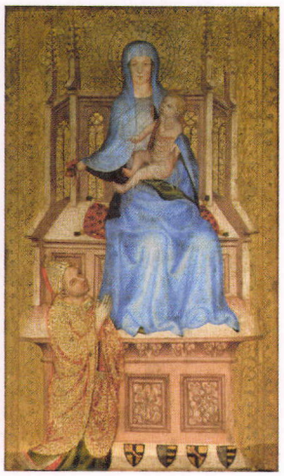
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Master of the Holy Kinship, active 1470–1515
1. *The Adoration of the Magi; The Presentation in the Temple; The Appearance of Christ to the Virgin*, ca. 1480
H: 127 cm, L: 182 cm; Oil, wood (oak)
Richelieu, floor 2, room 7; R.F. 2045

Unknown Austrian Painter, early 15th century
2. *Virgin and Child with a Writing Tablet*, ca. 1425
H: 48 cm, L: 29 cm; Oil, lime tree
Richelieu, floor 2, room 3; R.F. 2047

Unknown Painter from Saxony, early 15th century
3. *The Virgin of the Eglantine*, ca. 1472
H: 20 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 3; R.F. 2563

Master of Delft, entourage of, late 15th century
4. *Christ Carrying the Cross*, ca. 1470–1500
H: 33 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 3; MNR 444

Unknown Painter from the Lower Rhine, early 15th century
5. *Cardoon Chapel*, ca. 1400–1425
H: 99 cm, L: 59 cm; Oil on wood
Richelieu, floor 2, room 3; R.F. 2314

Cologne School, 1440–1450
6. *The Miracle of the "St. Voulte,"* ca. 1500
H: 24 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 7; R.F. 2556

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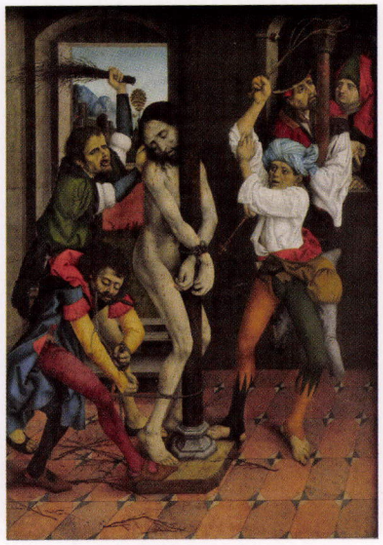

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Master of St. Bruno, active 1489
1. *Receiving the Robe of St. Bruno and St. Hugo*, ca. 1489
H: 160 cm, L: 2,68 cm; Oil on wood
Richelieu, floor 2, room 7; MNR 972

Ulrich Apt (formerly Anonymous), 1455–1532
2. *The Adoration of the Magi*, ca. 1510
H: 125 cm, L: 71 cm; Oil on wood
Richelieu, floor 2, room 7; INV. 1993

Master LCz, 1490
3. *The Flagellation of Christ*, ca. 1490
H: 78 cm; L: 60 cm; Oil on wood
Richelieu, floor 2, room 7; R.F. 1485

Unknown Bohemian, mid to late 15th century
4. *The Virgin and Child Holding an Apple*, 15th century
H: 25 cm; L: 17 cm; Oil on wood
Richelieu, floor 2, room 3; M.N.R. 832

Bartholomäus Zeitblom, 1455–1518
5. *Shutters of an Altarpiece*, ca. 1475
H: 62 cm, L: 88 cm; Oil on wood
Richelieu, floor 2, room 7; R.F. 2092

1893

Albrecht Dürer

SELF-PORTRAIT, OR PORTRAIT OF THE ARTIST HOLDING A THISTLE

Albrecht Dürer's first painted self-portrait dates from his years spent traveling in the Upper Rhine. It presents Germany's most famous artist as a young journeyman painter in three-quarter profile in front of a dark green background, against which the artist's face, hands, and pleated and embroidered shirt stand out strongly. Thanks to its lively rendering of the artist's facial features, the portrait is nothing short of captivating. The emphatically artificial attitude of the hand on the right (the painter's left hand) suggests that Dürer may have made a preliminary study of this particular detail. The left hand, holding the elongated stem of a thistle, is a later addition by another painter. The exact botanical identification and deeper significance of the thistle is disputed. Johann Wolfgang von Goethe identified the plant as *Eryngium* (sea holly), known in German as *Männertreu* ("husband's fidelity"), and interpreted by commentators of the Romantic period as a reference to Dürer's forthcoming marriage to Agnes Frey. Its identification as *Sternkraut*, on the other hand, is more consistent with the painting's inscription, "*My sach die gat Als es oben schtat*" ("My affairs will go as ordained on high"), an expression of trust in God. It is probable that, like all his independent self-portraits, Dürer painted this picture as a personal memento.

Albrecht Dürer, 1471–1528
Self-Portrait, or Portrait of the Artist Holding a Thistle, 1493
H: 56 cm, L: 44 cm; Oil, parchment, canvas, stuck materials one upon the other
Richelieu, floor 2, room 8; R.F. 2382

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Lucas Cranach the Elder, 1472–1553
1. *Frederick III the Sage, formerly known as Jean Frederick the Magnanimous*, 1531
H: 51 cm, L: 35 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1184

Lucas Cranach the Elder, 1472–1553
2. *St. Peter*, ca. 1530
H: 113 cm, L: 54 cm; Oil on wood
Richelieu, floor 2, room 8; M.N.R. 938

Lucas Cranach the Elder, 1472–1553
3. *St. Paul*, ca. 1530
H: 113 cm, L: 54 cm; Oil on wood
Richelieu, floor 2, room 8; M.N.R. 939

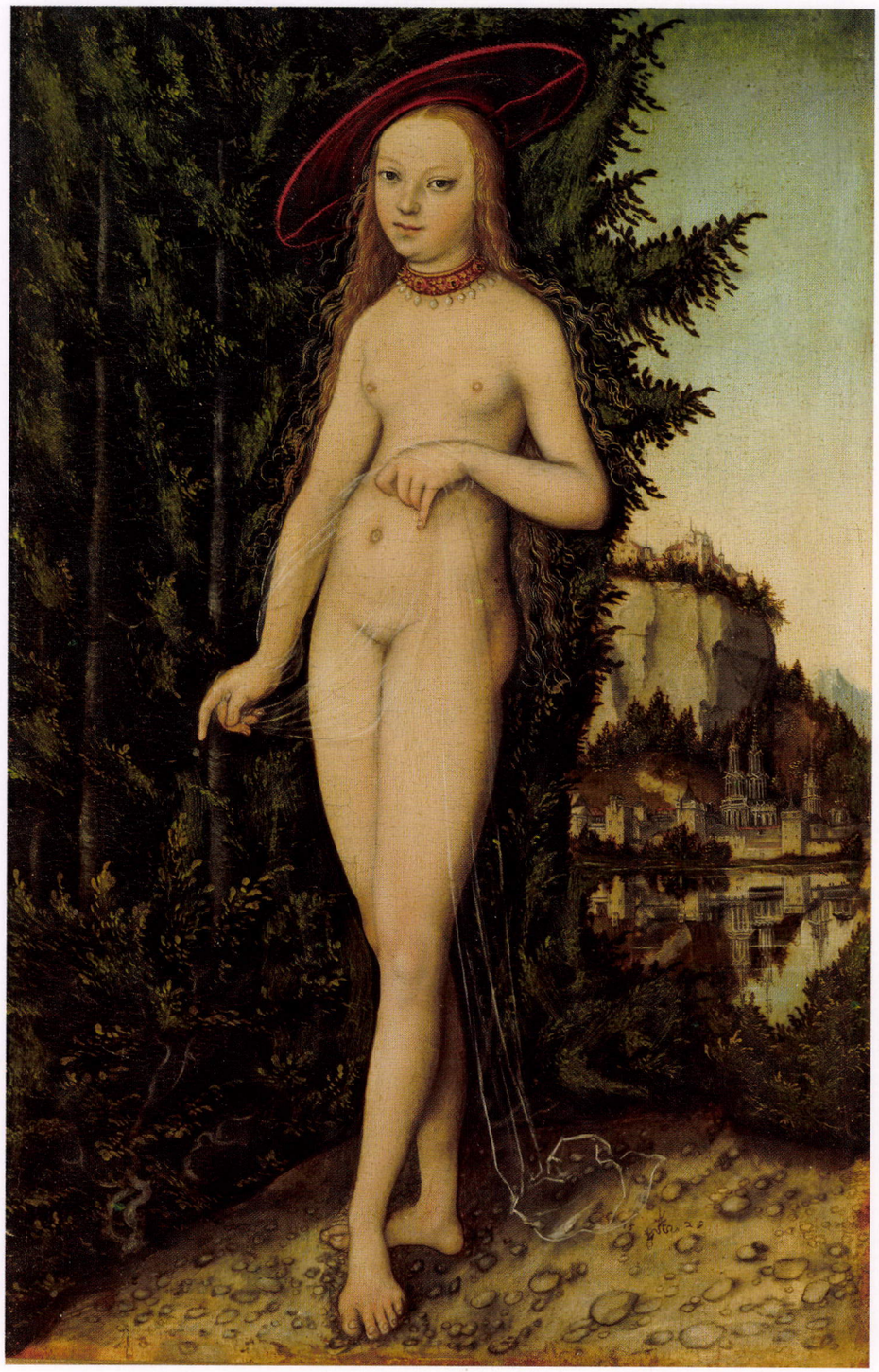
Lucas Cranach the Elder, 1472–1553
4. *The Age of Money, formerly called The Effects of Jealousy*, 1535
H: 77 cm, L: 52 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1184

Lucas Cranach the Elder, 1472–1553
5. *Presumed Portrait of Magdalena Luther (1529–1542)*, ca. 1524
H: 41 cm, L: 26 cm; Oil on wood (beech)
Richelieu, floor 2, room 8; R.F. 1767

Lucas Cranach the Elder, 1472–1553
6. *Portrait of Lord Köckeritz, identified as Caspar von Köckeritz*, ca. 1540–1567
H: 63 cm, L: 42 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 819

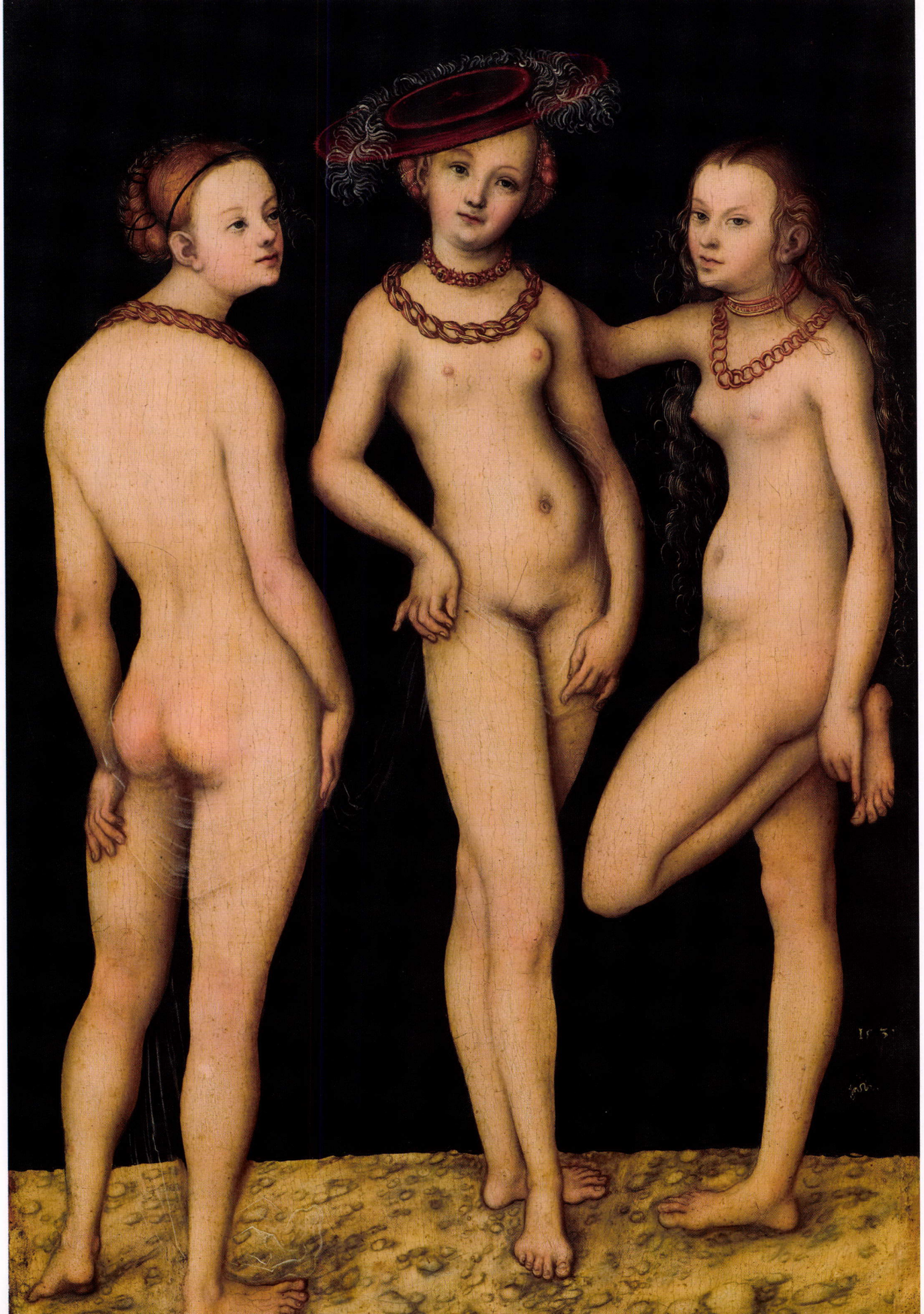
Lucas Cranach the Elder

VENUS IN A LANDSCAPE



This small painting shows a young, completely naked woman striking a provocative pose in a landscape setting. The serpent signature of the Saxon court painter Lucas Cranach, along with the date 1529, can be made out next to the bottom corner of her veil. The subject has been identified as Venus on the basis of similar depictions of the ancient Roman goddess of love. Nevertheless, with her wide-brimmed hat of red velvet, exquisite choker hung with pearls, long blond hair, and somewhat unclassical proportions, she looks more like a German Renaissance courtesan. Equally "unclassical" are the dark fir forest, against which the bright figure stands out so strikingly, and the cliff-top castle in the background. Cranach has rendered with considerable skill the township beneath the castle, whose buildings are reflected in the lake, as well as the transparent veil, which seems to expose rather than conceal the graceful figure. The naked Venus was one of the favorite themes of Cranach and his workshop, which was at the height of its success in 1529. Cranach executed commissions not only for the Saxon court but also for other princes and wealthy citizens.

Lucas Cranach the Elder, 1472–1553
Venus in a Landscape, 1529
H: 38 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1180



Lucas Cranach the Elder

THE THREE GRACES

The Louvre acquired Cranach's *Three Graces* in January 2011 following an unrivalled campaign that attracted the support of over 7,000 private benefactors together with the generous support of The Mazars Group and an anonymous donor. This small-format masterpiece had previously been locked away in private ownership for centuries. Its theme is based on classical mythology. The Three Graces or Charities are the goddesses of charm and gracefulness and have represented the ideal of female beauty for centuries. Cranach's graces correspond to a Renaissance image of womankind. The hairstyles and jewelry are more reminiscent of contemporary courtesans than antique goddesses. Particularly unusual are the affected poses of the three women, who present themselves to the viewer from the front, side, and back. The woman in the center coquettishly raises the transparent veil draped around the thigh of her companion on her left, who adopts the traditional pose of Venus Kallipygos ("Venus of the beautiful buttocks"). Particularly provocative is the Grace on the right with her bent leg and long, flowing hair. These characteristics suggest that the picture was intended as a cabinet piece for a private art lover.

Lucas Cranach the Elder, 1472–1553
The Three Graces, 1531
H: 36 cm, W: 24 cm; Oil on wood
Richelieu, floor 2, room 8; 2011–1

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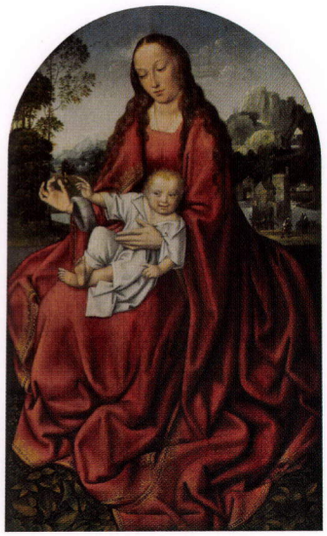

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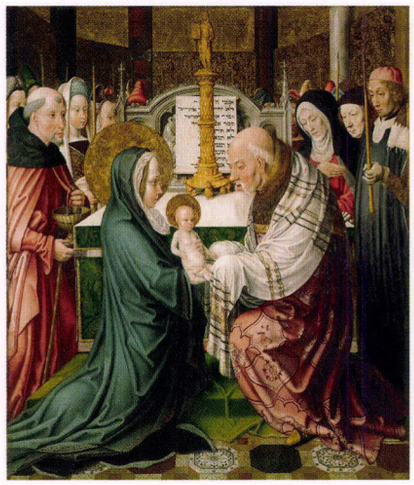

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Master of St. Barthelemy, active 1480
1. *The Descent from the Cross*, ca. 1480
H: 227 cm, L: 210 cm; Oil, wood (oak)
Richelieu, floor 2, room 7; INV. 1445

Master of Frankfurt, active 1480–1525
2. *Virgin and Child in a Landscape*, ca. 1514
H: 77 cm, L: 46 cm; Oil, wood
Richelieu, floor 2, room 10; R.F. 1958-5

Master of St. Séverin, active 1480–1515
3. *The Presentation of Jesus in the Temple*, ca. 1490
H: 86 cm, L: 69 cm; Oil, copper
Richelieu, floor 2, room 7; R.F. 1972-1

Master of St. Séverin, active 1480–1515
4. *The Circumcision of Jesus*, ca. 1490
H: 133 cm, L: 108 cm; Oil on canvas
Richelieu, floor 2, room 7; R.F. 1972-2

German School (Lake Constance), late 15th century
5. *The Martyrdom of St. Catherine of Alexandria*, ca. 1475
H: 70 cm, L: 50 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-38

Wilhelm Ziegler, 1480–1537
6. *Meeting at a Gold Door*, ca. 1500
H: 93 cm, L: 68 cm; Oil on wood
Richelieu, floor 2, room 8; M.N.R. 349

Wolf Huber, 1490–1553
7. *The Lamentation of Christ*, 1617
H: 73 cm, L: 84 cm; Oil, copper
Richelieu, floor 2, room 8; R.F. 1968-1

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Unknown Painter from the Upper Rhine, late 15th century
1. *Battle of St. George against the Dragon*, ca. 1450
H: 38 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 7; R.F. 2381

Master of the Legend of St. Ursula, active 1490–1500
2. *The Holy Father Announcing His Departure for Pilgrimage to Rome*, ca. 1490
H: 129 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 7; R.F. 968

Master of the Legend of St. Ursula, active 1490–1500
3. *The Pagan King Suggesting His Marriage to Saint Ursula*, ca. 1490
H: 129 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 7; R.F. 969

Bernhard Strigel, follower of, late 15th to early 16th century
4. *Emperor Maximilian I*, ca. 1485–1515
H: 38 cm, L: 28 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 2073

Hans Maler, 1480–1526
5. *Mathäus Schwartz*, 1526
H: 41 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1958-8

Hans Maler, 1480–1526
6. *Portrait of Anton Fugger (1493–1560)*, ca. 1520
H: 59 cm, L: 40 cm; Oil on wood (lime tree)
Richelieu, floor 2, room 8; R.F. 2002-28

Hans Baldung Grien, 1484–1545
7. *Knight, Young Girl, and Death*, ca. 1505
H: 45 cm, L: 58 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 2467

Master of the Legend of St. Madeleine, active 1490–1525
8. *Portrait of Philip the Beautiful, Archduke of Austria, Future King of Castille (1478–1506)*, ca. 1501
H: 42 cm, L: 27 cm; Oil on wood
Richelieu, floor 2, room 5; INV. 2085

Master of the Legend of St. Madeleine, active 1490–1525
9. *Portrait of Marguerite d'Autriche (1480–1530)*, ca. 1490
H: 24 cm, L: 15 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 2259

Bartholomaeus Bruyn, 1493–1555
10. *Philipp von Gail*, ca. 1537–1545
H: 105 cm, L: 58 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; R.F. 1771

Bartholomaeus Bruyn, 1493–1555
11. *Katharina von Gail*, 1537
H: 105 cm, L: 57 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; R.F. 1772

Hans Holbein the Younger, 1497–1543
12. *Nicolas Kratzer*, 1528
H: 83 cm, L: 67 cm; Tempera, resinous binder, wood
Richelieu, floor 2, room 8; INV. 1343

Hans Holbein the Younger

PORTRAIT OF ANNE OF CLEVES

Anne of Cleves (1515–1557) was the fourth of King Henry VIII of England's eight wives. Their union lasted only a short while as Henry soon grew tired of his wife. The unusual choice of parchment as a support for an official portrait and the rapid execution suggest that the likeness was painted in 1539 in Düren, Germany, prior to the marriage, and brought to England in order to provide the king with an impression of his future bride. Henry's court painter, Hans Holbein the Younger, from Augsburg, would have been dispatched to the court at Düren for this specific purpose. Holbein was one of the finest portraitists of his day but seems to have considerably enhanced the appearance of the not especially attractive Anne. In contrast to her relatively inexpressive face, Holbein has put all his skill into reproducing her magnificent clothes and pearl bonnet. With this finely detailed and carefully modeled portrait, Holbein was at least able to convince later art collectors, including the earl of Arundel and Louis XIV of France, the Sun King, from whose collection this work passed to the Louvre.

Hans Holbein the Younger, 1497–1543
Portrait of Anne of Cleves, 1539
H: 65 cm, L: 48 cm; Oil, vellum, canvas, stuck materials one upon the other
Richelieu, floor 2, room 8; INV. 1348

Hans Holbein the Younger, 1497–1543
William Warham, 1527
H: 82 cm, L: 66 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1344

Hans Holbein the Younger

PORTRAIT OF ERASMUS OF ROTTERDAM

Hans Holbein the Younger trained as a painter with his father, Hans Holbein the Elder, in Augsburg before moving to Basel as a journeyman. This portrait of Erasmus, the most famous scholar of his day, who at the time of this painting in 1523 was living in Basel, was an early test of the young painter's skill. By showing the 56-year-old theologian and philosopher at work on his *A Commentary on the Gospel According to St. Mark*, the portrait follows in the tradition of representations of St. Jerome, the Church father and translator of the Bible, in whose footsteps Erasmus was following. Wearing a heavy black coat and traditional scholar's cap, the author looks down at his manuscript, which rests on a leather-covered lectern. The background consists of a carpet featuring a woven animal pattern. The viewer becomes an intimate observer of the scene and is afforded an opportunity to look over the scholar's shoulder while he works. Erasmus may have commissioned the portrait as a gift for his friend the English humanist Thomas More, whom Holbein also painted a few years later (now in the Frick Collection, New York).

Hans Holbein the Younger, 1497–1543
Portrait of Erasmus of Rotterdam, ca. 1523
H: 43 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1345

Hans Holbein the Younger, 1497–1543
Sir Henry Wyatt, formerly known as *Milord Cromwell, then Thomas More*, ca. 1525–1540
H: 39 cm, L: 31 cm; Tempera, resinous binder, wood (oak)
Richelieu, floor 2, room 8; INV. 1347

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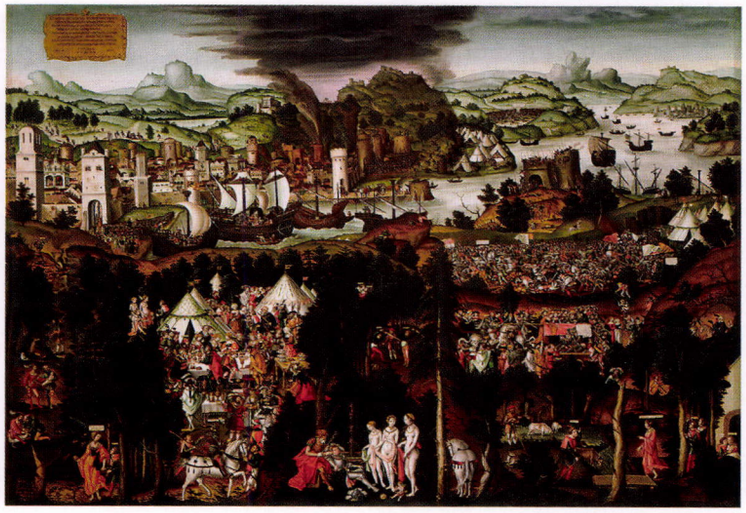
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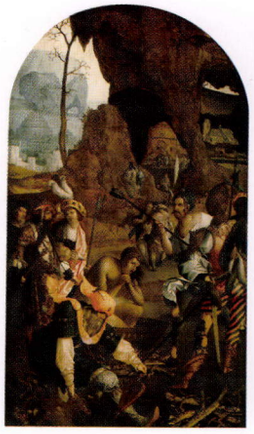
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Master of Messkirch, 16th century
1. *Christ before Caiaphas*, formerly known as *Christ before Pilate*, ca. 1530
H: 34 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1949

Master of the Embroidered Foliage, active 1500
2. *The Virgin and Child Surrounded by Angels*, ca. 1500
H: 55 cm, L: 80 cm; Oil on canvas
Richelieu, floor 2, room 5; R.F. 1973-35

Johann König, 1586–1642
3. *The Virgin with Carnation*, ca. 1600
H: 60 cm, L: 59 cm; Oil, wood
Richelieu, floor 2, room 8; INV. 1988

Master of the Expulsion of Hagar, attributed to, active 1510–1520
4. *Christ Carrying the Cross*, ca. 1510
H: 85 cm, L: 60 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 1993-16

Mathis Gerung, 1500–1568
5. *The Destruction of Troy and the Judgment of Paris*, 1540
H: 103 cm, L: 151 cm; Oil on wood
Richelieu, floor 2, room 8; M.N.R. 940

Master of the Martyrdom of the Two St. Johns, active 1510
6. *The Martyrdom of St. John the Evangelist*, ca. 1515
H: 117 cm, L: 67 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 2128

Master of St.-Germain-des-Pres, active 1500
7. *The Pietà of Saint-Germain-des-Pres*, ca. 1500
H: 97 cm, L: 198 cm; Oil on wood (oak)
Richelieu, floor 2, room 7; INV. 8561

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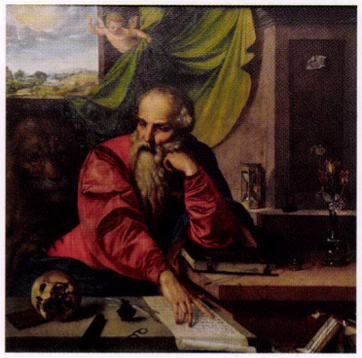
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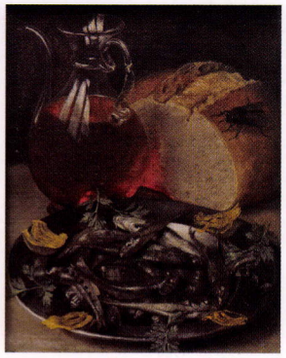
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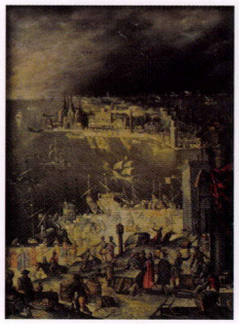
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Ludger Tom Ring the Elder, 1497–1547
1. *The Sibyl of Delphos*, ca. 1500–1540
H: 44 cm, L: 31 cm; Oil on wood
Richelieu, floor 2, room 7; R.F. 2283

Unknown Painter from Augsburg, 16th century
2. *Portrait of a 25-Year-Old Man*, formerly known as *John Goldsave*, 1528
H: 39 cm, L: 33 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 1350

Unknown Painter from Central Germany, early 16th century
3. *Johannes Cingisus*, ca. 1500–1530
H: 59 cm, L: 40 cm; Oil on wood
Richelieu, floor 2, room 8; M.I. 803

Georg Pencz, 1500–1550
4. *St. Jerome in Meditation*, ca. 1548
H: 132 cm, L: 135 cm; Oil on canvas
Richelieu, floor 2, room 8; INV. 1691

Jobst Harrich, 1508–1617
5. *Christ and the Adulterous Woman*, ca. 1600
H: 92 cm, L: 112 cm; Oil on canvas
Richelieu, floor 2, room 8; R.F. 1968-7

Georg Flegel, 1566–1638
6. *Still-Life with Flagon of Wine, a Loaf of Bread, and Small Fish*, 1637
H: 19 cm, L: 15 cm; Oil on wood
Richelieu, floor 2, room 14; R.F. 1981-21

Anton Mozart, attributed to, 1573–1625
7. *View of a Seaport, with Scenes of Commerce on the Quay*, ca. 1600
H: 30 cm, L: 22 cm; Oil, copper
Richelieu, floor 2, room 14; R.F. 2069

Adam Elsheimer, follower of, 17th century
8. *The Flight into Egypt*, ca. 1650
H: 30 cm, L: 44 cm; Oil, copper
Richelieu, floor 2, room 14; INV. 1268

Sèbastien Stoskopff, 1596–1657
9. *Books, Candle, and Bronze Statue*, ca. 1620–1650
H: 51 cm, L: 69 cm; Oil on canvas
Richelieu, floor 2, room 14; R.F. 1982-22

Lorenz Strauch, 1554–1630
10. *Portraits of a Couple in Medallion*, 1589
Ø 9 cm (each image); Oil on wood
Richelieu, floor 2, room 8; M.I. 815816

Peter Binoit, 1590–1632
11. *Dish, Fruit, and Glasses on a Table*, 17th century
H: 56 cm, L: 77 cm; Oil on wood
Richelieu, floor 2, room 14; M.N.R. 709

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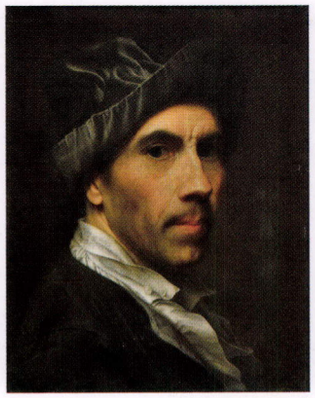
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Anselm van Hulle, attributed to, 1601–1674
1. *Two Angel Musicians*, 1648
H: 114 cm, L: 147 cm; Oil on canvas
Richelieu, floor 2, room 17; INV. 20550

Johann Heinrich Schönfeld, 1609–1682
2. *The Adoration of the Holy Trinity*, ca. 1640
H: 183 cm, L: 125 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1995-11

Wolfgang Heimbach, 1613–1678
3. *Portrait of a Gentleman in an Italian Landscape*, 1644
H: 25 cm, L: 16 cm; Oil, wood, écaillé
Richelieu, floor 2, room 27; R.F. 1984-17

Anselm van Hulle, attributed to, 1601–1674
4. *Full-Length Portrait of a Man Holding a Hat*, ca. 1660
H: 203 cm, L: 97 cm; Oil on canvas
Richelieu, floor 2, room 17; M.I. 920

Christian Seybold, 1697–1768
5. *Portrait of the Artist*, ca. 1740
H: 45 cm, L: 36 cm; Oil on canvas
Richelieu, floor 2, room F; INV. 1839

Jan Thomas van Yperen, 1617–1673
6. *Sleeping Diana*, ca. 1640
H: 34 cm, L: 49 cm; Oil on wood
Richelieu, floor 2, room 22; M.I. 973

Balthasar Denner, 1685–1749
7. *Head of a Woman in a Head Scarf*, 1724
H: 37 cm, L: 31 cm; Oil, copper
Richelieu, floor 2, room F; INV. 1208

Balthasar Denner, 1685–1749
8. *Head of an Old Woman in a Head Scarf*, ca. 1740
H: 37 cm, L: 32 cm; Oil, copper
Richelieu, floor 2, room F; M.I. 914

Carl Ruthart, 1630–1703
9. *Bear Hunt*, ca. 1700
H: 65 cm, L: 86 cm; Oil on canvas
Richelieu, floor 2, room F; INV. 1823

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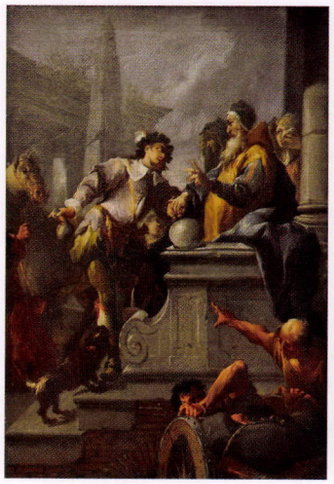

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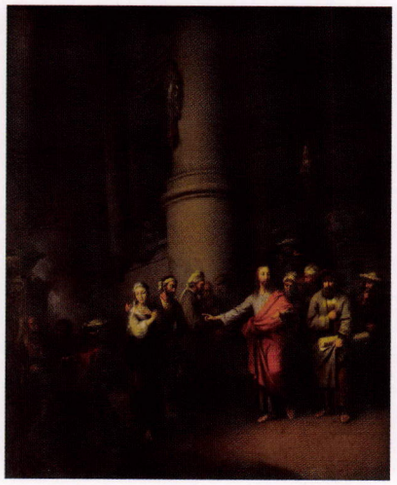

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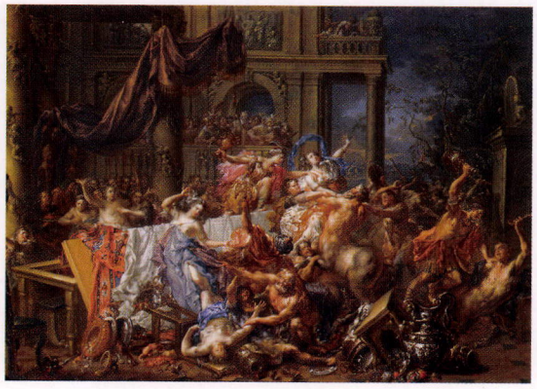

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Unknown Painter from Southern Germany or Austria, 18th century
1. *Meeting of Two Royal Cortèges (Solomon and the Queen of Sheba?)*, ca. 1750
H: 19 cm, L: 77 cm; Oil, lime tree
Richelieu, floor 2, room F; R.F. 1938-29

Paul Troger, 1698–1762
2. *The Departure of the Prodigal Son; The Return of the Prodigal Son*, ca. 1735
each H: 39 cm, L: 27 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 2001-3

Johann Wolfgang Baumgartner, 1712–1761
3. *The Invention of the Cross by St. Helena*, ca. 1753
H: 32 cm, L: 21 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 2002-2

Christian Wilhelm Ernst Dietrich, 1712–1774
4. *Christ and the Adulterous Woman*, 1753
H: 109 cm, L: 87 cm; Oil on canvas
Richelieu, floor 2, room F; INV. 1212

Johan Georg Platzer, 1704–1761
5. *Bacchus and Ariane*, 1740
H: 53 cm, L: 78 cm; Oil, copper
Richelieu, floor 2, room F; R.F. 1939-20

Johan Georg Platzer, 1704–1761
6. *The Battle Between Centaurs and Lapiths*, ca. 1740
H: 54 cm, L: 78 cm; Oil, copper
Richelieu, floor 2, room F; R.F. 1939-21

Franz Christoph Janneck, 1703–1761
7. *Elegant Company in a Palace Interior*, ca. 1750
H: 44 cm, L: 62 cm; Oil, copper
Richelieu, floor 2, room F; R.F. 2004-11

Franz Anton Maulbertsch

THE ANNUNCIATION

Franz Anton Maulbertsch was one of the leading painters of the Late Baroque period in Germany and Austria. He executed commissions for palaces, but most important were the altar and ceiling frescoes he produced for numerous churches. In order to try out his large-format compositions and provide his patrons with an idea of how the finished work would look, Maulbertsch frequently painted small versions of the planned piece. His color oil sketches correspond to the final work far more closely than the rough sketches and presentation drawings that had been common up to this time. In view of its rounded top, *The Annunciation* may have been an oil sketch for an altarpiece that was presumably never executed. The strong light–dark contrasts and dominant brown and red coloring are reminiscent of Rembrandt, whose works Maulbertsch had studied carefully. The figures, on the other hand, are Italian in inspiration and exhibit the delicate forms of the Rococo style. The twisting vertical arrangement of the Virgin, Archangel Gabriel, and God in Heaven lend this annunciation scene a great dynamism. Maulbertsch's unusual oils sketches soon became sought-after collectors' items and commanded high prices.

Franz Anton Maulbertsch, 1724–1796
The Annunciation, ca. 1755
H: 57 cm, L: 35 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1987-5

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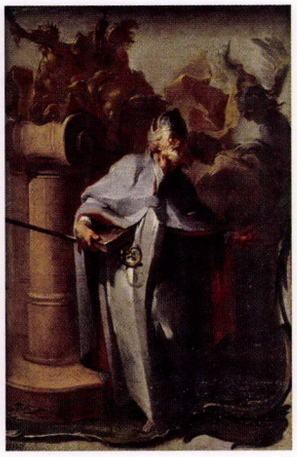

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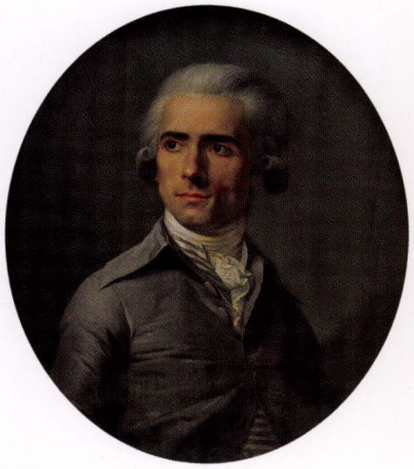

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Franz Anton Maulbertsch, 1724–1796
1. *The Apotheosis of St. John Nepomuk*, ca. 1760
H: 68 cm, L: 39 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1997-7

Franz Sigrist, 1727–1803
2. *St. Gregory of Spoleto, Martyr (Early Fourth Century)*, ca. 1750
H: 32 cm, L: 21 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1996-22

Johann Melchior Wyrsch, 1732–1798
3. *François-Antoine Wey (1751–1815)*, 1784
H: 66 cm, L: 56 cm; Oil on canvas
Richelieu, floor 2, room B; R.F. 776

Dimitri Grigorievitch Levitskii, 1735–1822
4. *Maria Palovna Narychkine, Wife of Prince S.K. Narychkine, Guest of Diderot*, ca. 1773
H: 59 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room B; R.F. 2175

Martin Ferdinand Quadal, 1736–1808
5. *Portrait of Grand Duchess Maria (1786–1850), Daughter of Paul I of Russia*, ca. 1799
H: 120 cm, L: 164 cm; Oil on canvas
Richelieu, floor 2, room B; R.F. 1962-6

Anton Graff, 1736–1813
6. *Count Christophe Urbanowski (Died 1830), Polish Collector*, ca. 1791
H: 102 cm, L: 125 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 3693

Christian Winck, 1738–1797
7. *The Assumption of the Virgin*, ca. 1772
H: 49 cm, L: 30 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1998-34

Angelica Kauffmann

BARONESS KRÜDENER AND HER SON PAUL

The Swiss-Austrian painter Angelica Kauffmann is one of the few women who enjoyed an international career as an artist (and to have been able to earn a living from her work) in the 18th century. Presented to the public by her father as a child prodigy at six years old, she grew up in Como and Milan and was initially active as a fresco painter, working with her father. Her own career was launched in 1763 in Rome, where, as a portraitist in the classical style, she made the acquaintance of the most important artists and scholars of her day, including Johann Wolfgang von Goethe. Here, too, in 1786, she met the young Baroness Krüdener, who was accompanying her husband, Alexis, then the Russian ambassador in Copenhagen, on his grand tour through Italy. A German Balt, Juliane ("Julie") von Krüdener (1764–1824) was herself a writer and subsequently produced a number of highly successful sentimental novels before becoming extremely religious. Kauffmann has depicted her with her son Paul, born in 1784, sitting at a slight elevation in an extensive forest landscape in the guise of Venus and Cupid. The young mother glances affectionately at her son, whose arrows of love she has taken away from him as a precaution. Displaying an almost English style of naturalism, the portrait illustrates a current then present in Europe that called for a return to nature, one that sought to achieve a seamless synthesis between the figure and the surrounding landscape.

Angelica Kauffmann, 1741–1807
Baroness Krüdener and Her Son Paul, 1786
H: 130 cm, L: 104 cm; Oil on canvas
Richelieu, floor 2, room B; M.I. 245

Caspar David Friedrich

THE RAVEN TREE (BALTIC COAST)

Caspar David Friedrich, a native of Greifswald who later moved to Dresden, is regarded as the initiator and most important exponent of the Romantic school in Germany. The painter and draftsman cultivated a highly individual style imbued with a fantastical, mystical quality that entranced his own contemporaries as well as later generations. He found his subject matter during his many travels through the northern German landscapes and coastal regions around his home, making countless sketches that he later worked up into visionary, dreamlike landscapes or landscapes full of acute drama. The main motif of this painting is a gnarled, almost leafless tree with widespread branches around which ravens flock. Rising up behind the dark silhouette of the tree is a grass-covered hill that has been identified on the basis of one of Friedrich's drawings as a prehistoric burial mound. The strip of coastline in the background indicates a location near Cape Arkona on the Baltic island of Rügen, which Friedrich visited a number of times. In combination with the gloomy, macabre foreground, the light-filled background symbolizes the glimmer of human hope in a redemptive afterlife.

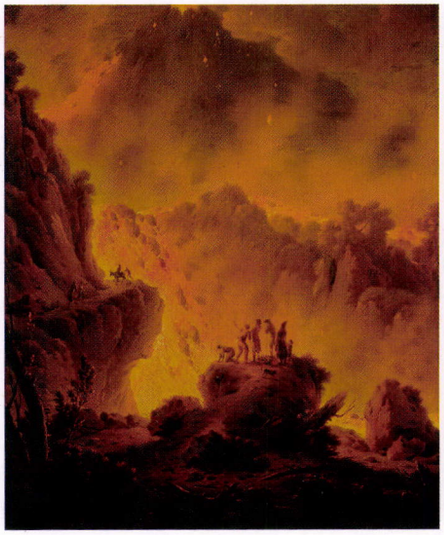
Caspar David Friedrich, 1774–1840
The Raven Tree (Baltic Coast), ca. 1825
H: 195 cm, L: 146 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 1975-20

Caspar David Friedrich

SEASHORE BY MOONLIGHT

Caspar David Friedrich, 1774–1840
Seashore by Moonlight, 1818
H: 22 cm, L: 30 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 2000-3

The seashore was a favorite motif of Caspar David Friedrich. Among his three hundred or so known paintings are numerous coastal landscapes and sea views, for which he continually found new stimuli during his many trips along the Baltic coast. It is believed that *Seashore by Moonlight* was painted at the end of August 1818 in Dresden, where he had settled in around 1799 after completing his art studies. It is based on travel sketches of fishermen and boats, which he combined in the studio into a symbolically charged painting with a religious message, as always in Friedrich's work. In keeping with the Romantic conception of God, he saw the hand of God in nature. Indeed for Friedrich, to experience nature was to experience God. The dark silhouettes of the fishing nets and fishing boats on the sea represent the hardships of human life, which lead to death. The sky bathed in a mystical light, on the other hand, announces the immensity of the hereafter. With the moon as a symbol of Christ, it symbolizes the hope of humankind in redemption in the Kingdom of God. After enjoying considerable success among Russian, German, and Danish collectors, Friedrich fell further and further into oblivion, and he spent his last years in isolation, his patrons having all but forgotten him.



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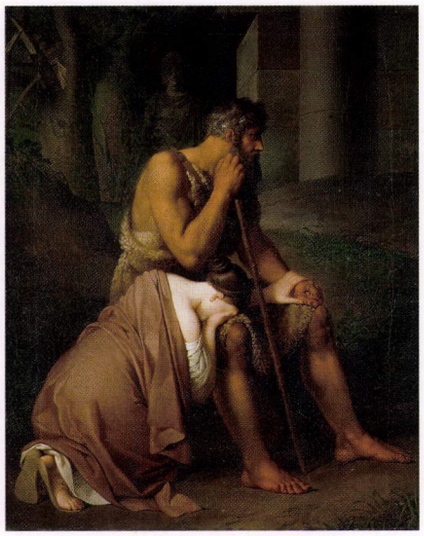

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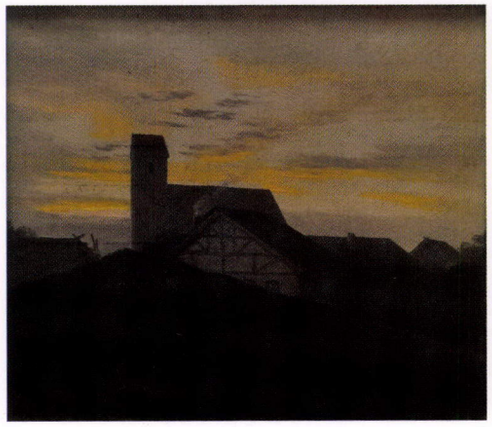

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Michael Wutky, 1739–1823
1. *The Eruption of Vesuvius*, ca. 1780
H: 78 cm, L: 64 cm; Oil on canvas
Richelieu, floor 2, room F; R.F. 1998-37

Johann Peter Krafft, 1780–1856
2. *Oedipus and Antigone*, 1809
H: 66 cm, L: 53 cm; Oil on canvas
Richelieu, floor 2, room B; R.F. 1985-17

Heinrich Wilhelm Schweickhardt, 1746–1797
3. *Skaters on a Frozen Canal*, 1779
H: 71 cm, L: 98 cm; Oil on canvas
Richelieu, floor 2, room B; INV. 1837

Adam Wolfgang Töpffer, 1766–1847
4. *View near Geneva with Mont Blanc in the Background*, ca. 1805
H: 31 cm, L: 40 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 2002-10

Carl Gustav Carus, 1789–1869
5. *The Church at Dusk*, 1820
H: 21 cm, L: 23 cm; Oil on canvas
Richelieu, floor 2, room E; RF 20077

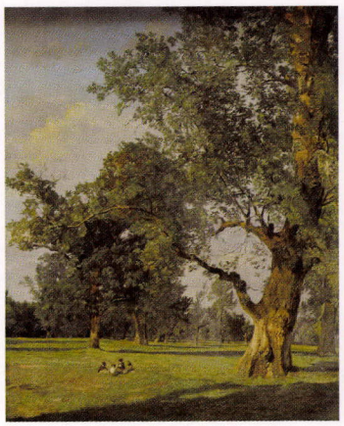
Silvestre Chtchedrine, 1791–1830
6. *Sorrento Terrace (Province of Naples)*, 1826
H: 43 cm, L: 60 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 1986-71

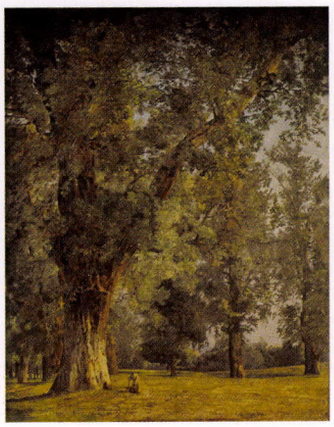
Ferdinand Georg Waldmüller

PORTRAIT OF A LADY DRESSED IN A RIDING HABIT WITH HER DOG

Acquired by the Louvre in 1986, this small painting shows a young woman, whose identity is not known, in her riding dress with her dog in a landscaped park. The artist, Ferdinand Georg Waldmüller, is one of the most important Austrian painters of the 19th century and completed nearly 1,200 paintings during his successful career. He is regarded as a master of the precise, realistic style of painting exemplified by this portrait. The woman, who has apparently taken great care in her appearance, stands upright on her garden terrace. Her high-necked, tight-fitting riding habit and raised hair lend her an authoritative severity. This impression is underlined by her whip, with which she strokes the back of her dog. She fixes the viewer with an alert, somewhat appraising glance. However, there are subtle hints in the picture to suggest that the rider is not as self-possessed as she seems. One such hint is the blooming red rose that she wears on her blue coat over her heart. Another is the movement inherent in the background landscape, which can perhaps be interpreted as a reflection of her soul.

Ferdinand Georg Waldmüller, 1793–1865
Portrait of a Lady Dressed in a Riding Habit with Her Dog, 1839
H: 31 cm, L: 25 cm; Oil, wood
Richelieu, floor 2, room E; R.F. 1986-72





Thomas Fearnley, 1802–1842
Hunting Waterfowl, 1828
H: 74 cm, L: 98 cm; Oil on canvas
Richelieu, floor 2, room D; R.F. 1981-47

Ferdinand Georg Waldmüller, 1793–1865
View of the Prater, ca. 1834
H: 31 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room E; R.F. 2004-18

Ferdinand Georg Waldmüller, 1793–1865
View of the Prater in Vienna, 1833
H: 31 cm, L: 25 cm; Oil on wood
Richelieu, floor 2, room E; R.F. 2004-17

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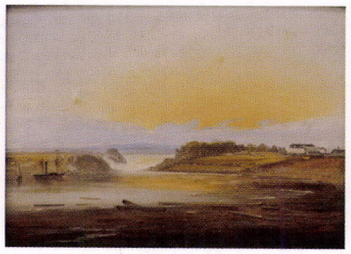
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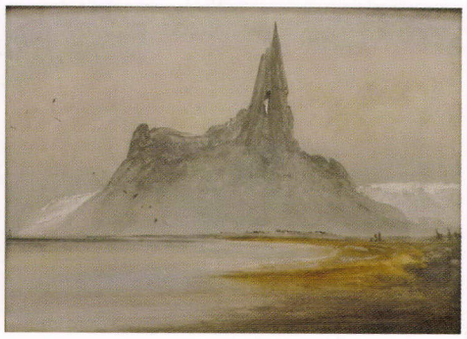
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Peder Balke, 1804–1887
1. *View of Torghatten and Brono Church (currently Brønnøy)*, ca. 1847
H: 27 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1000

Peder Balke, 1804–1887
2. *View of Kronbourg at Öresund*, ca. 1847
H: 27 cm, L: 36 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1001

Peder Balke, 1804–1887
3. *The Boat "Ottring" beneath the "Seven Sisters" Mountain*, 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1002

Peder Balke, 1804–1887
4. *View of Altona*, ca. 1847
H: 27 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1003

Peder Balke, 1804–1887
5. *Sarpsfossen*, ca. 1850
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1004

Peder Balke, 1804–1887
6. *View of Fredrikshald (currently Halden)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1005

Peder Balke, 1804–1887
7. *View of Copenhagen*, ca. 1847
H: 27 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1006

Peder Balke, 1804–1887
8. *View of Bod-Öe (currently Bodo)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1007

Peder Balke, 1804–1887
9. *View of Drammen*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1008

Peder Balke, 1804–1887
10. *View of the Stegen Parish*, ca. 1847
H: 27 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1009

Peder Balke, 1804–1887
11. *View of Kongsberg*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1012

Peder Balke, 1804–1887
12. *View of Hjelms-Öe (currently Hjelmsö)*, ca. 1847
H: 27 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1013

Peder Balke, 1804–1887
13. *View of the "Kielhornet" Mountain in Stegen*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1014

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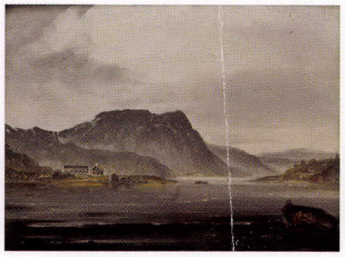
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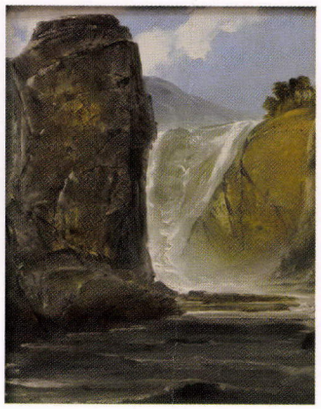
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Peder Balke, 1804–1887
1. *View of Eidsvold*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1015

Peder Balke, 1804–1887
2. *View of Minde at Eidsvold*, ca. 1847
H: 28 cm, L: 38 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1016

Peder Balke, 1804–1887
3. *View of Vaer-Öe (currently Vaerøy)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1018

Peder Balke, 1804–1887
4. *View of Paradise-Bakken (the "Paradise Coast")*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1021

Peder Balke, 1804–1887
5. *View of Stappen before Flavöen (currently Flavö)*, ca. 1847
H: 27 cm, L: 36 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1022

Peder Balke, 1804–1887
6. *View of Moss*, ca. 1847
H: 26 cm, L: 34 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1023

Peder Balke, 1804–1887
7. *View of Fugle-Öe (currently Fugloy), "Bird Island"*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1025

Peder Balke, 1804–1887
8. *View of Christiana (now Oslo)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1026

Peder Balke, 1804–1887
9. *The Boat "Sexring" near the Parish of Stegen*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 995

Peder Balke, 1804–1887
10. *View of Troms-Öe (currently Tromsø)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 996

Peder Balke, 1804–1887
11. *View of Röd-Öe (currently Rødøy)*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 999

Peder Balke, 1804–1887
12. *View of the Eidsvold Rectory*, ca. 1847
H: 28 cm, L: 37 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1020

Peder Balke, 1804–1887
13. *The Waterfall of Alten-Talvig*, ca. 1850
H: 36 cm, L: 27 cm; Oil, carton
Richelieu, floor 2, room D; INV. 1024

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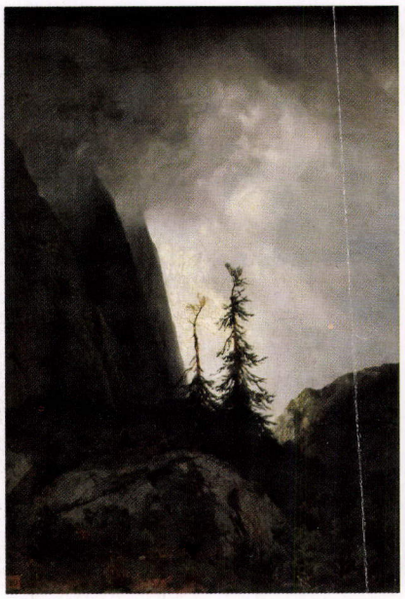

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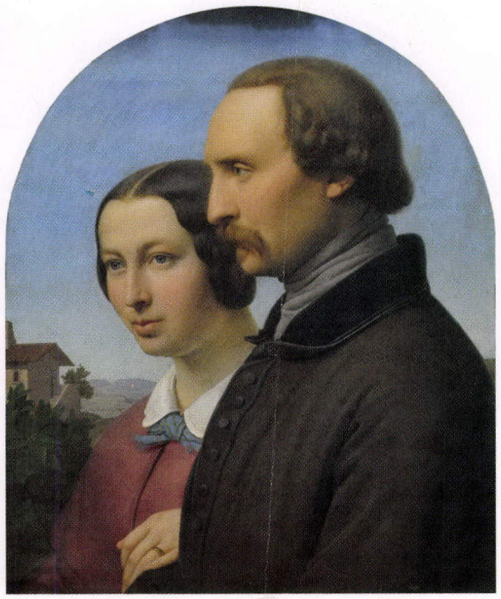

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Carl Friedrich Lessing, 1808–1880
1. *Cemetery and Ruins Overgrown with Trees*, 1826
H: 112 cm, L: 163 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 1999-10

Alexandre Calame, 1810–1864
2. *Broken Tree at Kerketta near Meyringen (Bernese Oberland)*, ca. 1838
H: 35 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 2000-90

Alexandre Calame, 1810–1864
3. *Grimsel Path, Berne Canton*, also known as *A Storm in the Mountains*, ca. 1842
H: 39 cm, L: 27 cm; Oil on canvas
Richelieu, floor 2, room E; R.F. 2004-3

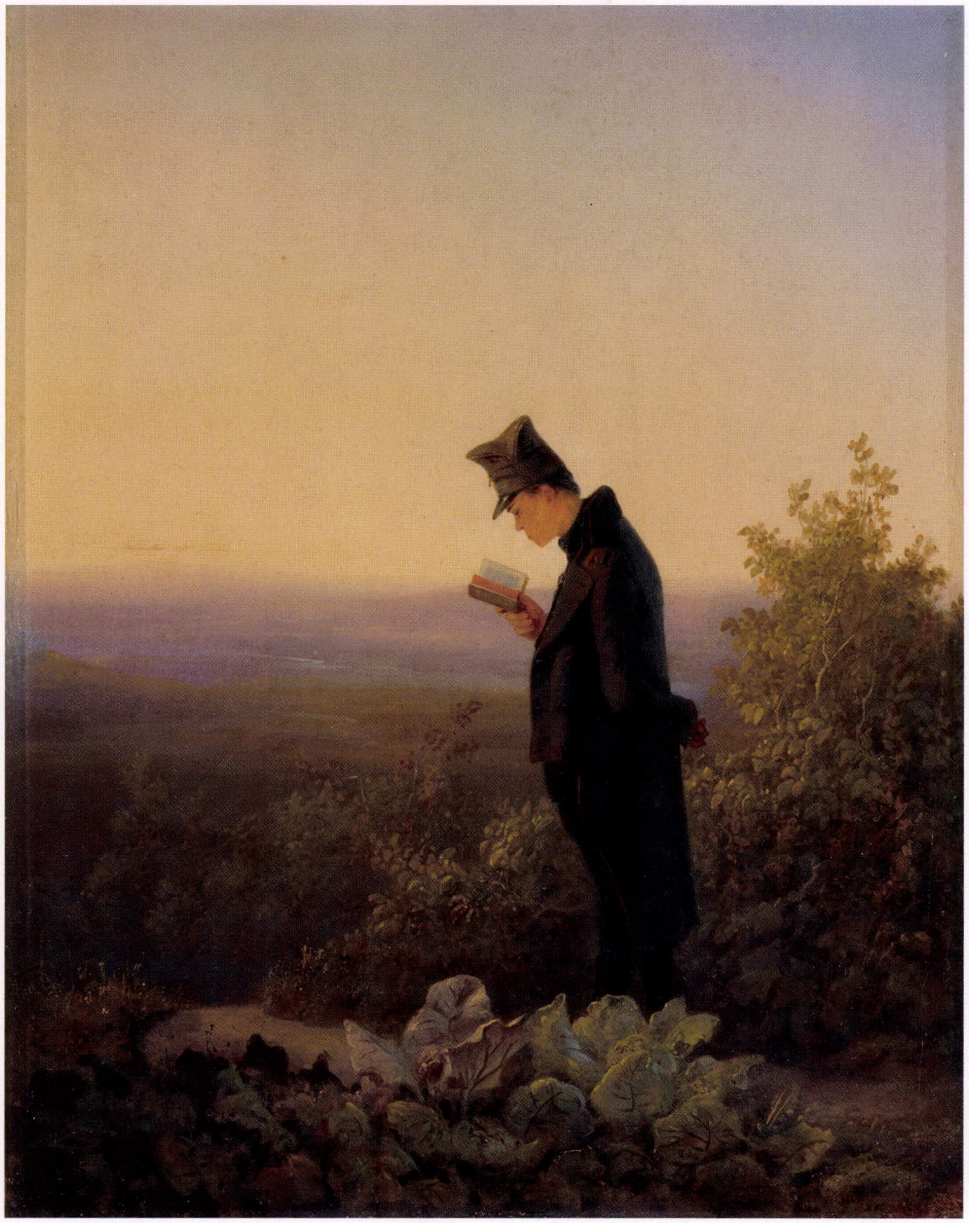
Franz Ittenbach, 1813–1879
4. *Portrait of Ernst Deger (1809–1885) and His Wife Augusta*, ca. 1839
H: 205 cm, L: 155 cm; Oil, copper
Richelieu, floor 2, room E; R.F. 1979-14

Wilhelm Steuerwaldt, 1815 –1871
5. *Ruins of Medieval Abbey of Heisterbach*, 1863
H: 73 cm, L: 81 cm; Oil on canvas
Richelieu, floor 2, room E; MNR 770

Peter Gabriel Wickenberg, 1812–1846
6. *The Effects of Winter*, 1841
H: 129 cm, L: 194 cm; Oil on canvas
Richelieu, floor 2, room E; INV. 8527

Carl Spitzweg

READING THE BREVIARY IN THE EVENING



The Munich painter Carl Spitzweg is associated more closely than any other German artist with the term *Biedermeier*. This refers to the period of German history and culture between 1815 and 1848 (from the end of the Napoleonic wars to the year of the European revolutions) that was characterized by depoliticization, the growth of the petit bourgeois, and a withdrawal into the private sphere. With his 1,400 or so mostly small genre pictures and character studies, Spitzweg was a chronicler of his times. The self-taught painter himself came from a wealthy, upper-middle-class family and benefited from a legacy that enabled him to devote his life to painting. He had a sharp eye for the peculiarities and quirks of his fellow citizens, and in countless drawings (later worked up into paintings) he captured all manner of local characters in Munich and the idyll of small-town living in places such as Straubing. It was no doubt on one of his strolls that he encountered the gentleman shown here saying his prayers. Lost in his book, the man fails to notice the magic of the river landscape bathed in gold by the evening sun, which the viewer can enjoy thanks to the intervention of the artist. The painting was bought in around 1850 by a Strasbourg pastor.

Carl Spitzweg, 1808–1885
Reading the Breviary in the Evening, ca. 1845
H: 29 cm, L: 23 cm; Oil on wood
Richelieu, floor 2, room E; R.F. 1988-53

The French School

French Painting at the Louvre

"Goethe has already spoken of the French people as draftsmen par excellence, and one might also say that painting is to France what music is to Germany."[1]

—JACQUES-ÉMILE BLANCHE

At its heart, the collection of French paintings at the Musée du Louvre reflects an essential aspect of France's national artistic production—one that some authors, perhaps a bit patriotically, have sometimes attributed to a typically French sensibility. According to them, the pictorial arts should be regarded as "a profoundly French art insofar as the brazenness of its lyricism, for it feeds itself through observation, tempers itself in a measured way, and then submits all its creations to the ordinances of life."[2] So wrote, in 1928, one of the great political figures of his time, Édouard Herriot, who, as minister of public instruction, was responsible for public culture. He made these somewhat unrestrained comments in reference to Romanticism. Three years later, a painter, Jacques-Émile Blanche, also took up the question of how France developed such a privileged relationship with painting, ruminating on the origins of this ancestral passion: "From where did this gift of 'painting' come to us? It is a mystery that we will not even attempt to penetrate. Goethe has already spoken of the French people as draftsmen par excellence, and one might also say that painting is to France what music is to Germany."[3]

Do the people of different nations have an innate "genius" specific to themselves? If that were so, could it be possible that France's talent lies in the arts of drawing and painting? Somewhat simplistic theories addressing this question have been put forth by a number of intellectuals, beginning, for example, with André Gide, and each—fortunately or not—had its hour of glory. It is, however, easy to conclude that if each of the European schools of painting had its area of dominance and its own specialty, then pictorial genius would have to be as much Italian, Flemish, Dutch, English, and Spanish as it is French. Furthermore, foreign observers have not always shared the opinion held by these French authors, as

[1] Jacques-Émile Blanche, *The Plastic Arts* (Paris, 1931), p. ix.
[2] Édouard Herriot, *Romanticism and Art* (collected works; Paris, 1928), p. iv.
[3] Jacques-Émile Blanche, *The Plastic Arts* (Paris, 1931), p. ix.

indicated by some rather disparaging remarks made by visitors to the Louvre in the nineteenth century: "The French, as far as I am able to judge, do not (in general) possess any such feelings of sensibility, and merely value these *chefs d'oeuvre* because their merit is allowed to be incontestable, and because their vanity is flattered in seeing them collected by their victories . . . "[4]

Jean Clouet, *Portrait of Francois I, King of France*, 1530

Whatever the origins of this exceptional relationship that France has perceived itself to have with the art of painting, "the fact remains," as Jean-Pierre Cuzin wrote in 1982, that there is simply no choice but for French painting to constitute a pinnacle of the collection of the premier national museum in France, the Musée du Louvre. With this in mind, one can easily understand why, "numerically, French canvases represent more than half of our collection. In terms of quality and renown, they represent by far the most important ensemble of French paintings there is."[5] Regarded as something of a "living figure of France whom we adore,"[6] at least according to one of the Louvre's greatest benefactors, Etienne Moreau-Nélaton, the museum's collection of French painting has thus established itself over the course of more than a century as an absolute source of reference, presenting the most beautiful assemblage of works by artists of our nation: forty by Nicolas Poussin; about thirty each by Jean-Honoré Fragonard and Théodore Rousseau; more than one hundred Corots and fifty Le Sueurs; seventy by Eugène Delacroix and twenty-five by Charles Le Brun; seventy paintings by Jean-Auguste-Dominique Ingres and fifteen by Claude Lorrain; thirty Davids and a dozen Watteaus; twenty-five by François Boucher and sixty by Théodore Chassériau; thirty-five by Jean-Baptiste-Siméon Chardin and one hundred and thirty by Valenciennes.

A passionate reflection of a nation's cultural politics and of the relationships forged between those who create and those who hold power—whether political or financial—the formation of the French collection is, as ever, a testimony to the history of taste. But above all, it is a product of the connectedness that both public institutions and private collectors felt with the art of their time—that is, with contemporary painting. Indeed, numerous compositions by French artists entered the national collections during their creators' lifetimes, especially during the seventeenth and nineteenth centuries.

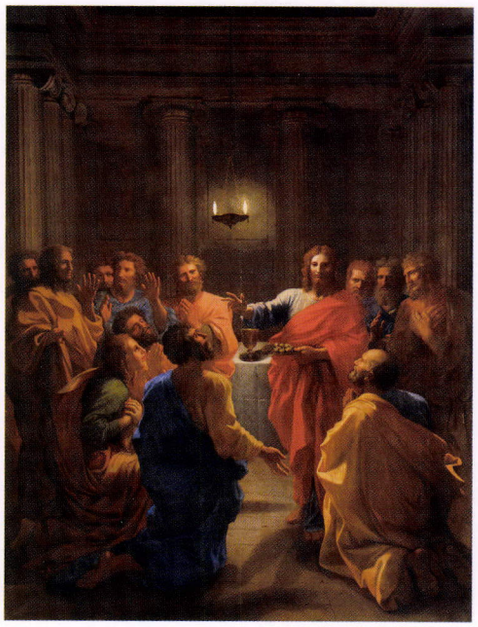
The Appropriation of French Art

It is fairly evident, even in the eyes of history, that during the reign of François I, the genius and celebrity of Leonardo da Vinci overshadowed any interest the king might have had in French artists, including Jean Clouet, who had, in fact, painted a number of brilliant portraits of his protector (*Portrait of Francis I, King of France, Circa 1530* and *François I as St. John the Baptist*). But the man who had led the French to victory

[4] Richard Boyle Barnard, *A Tour through Some Parts of France, Switzerland, Savoy, Germany and Belgium during the Summer and Autumn of 1814* (London, 1814), p. 40.
[5] Jean-Pierre Cuzin, *French Painting at the Louvre* (Paris, 1982), p. 3.
[6] Etienne Moreau-Nélaton, *Delacroix, as Told by the Artist Himself* (Paris, 1916), p. 10.

at the Battle of Marignano was fascinated above all with Italian genius, and his attraction to French painting was marginal at best. There was, thus, no desire on the part of François I to create a collection of French art, even though the monarch was in the process of assembling, at a huge expense, the nation's first collection of easel paintings, which were more or less entirely authored by Italian artists.

However, following the decline of the House of Valois, the rise of the Bourbon dynasty in 1589 would thereafter invigorate royal interests in French art. Having worked tirelessly to broker a deal that would heal religious clefts and seemed likely to lead to a reconciliation between warring Catholics and Protestants, Henri IV was, in effect, trying to define a national cultural identity, and it was with this in mind that he granted the commissions for several significant decorative programs to such French artists as Toussaint Dubreuil, who carried out the decoration of the Chateau-Neuf de Saint-Germain-en-Laye. Some of these paintings would later be sent to the Louvre on the occasion of the French Revolution and today stand as a testament to this significant episode in French history. As for the next generation, Henri's son, Louis XIII, famously employed his former drawing teacher, Simon Vouet, and he commissioned from Nicolas Poussin, again for the palace at Saint-Germain-en-Laye, the large retable *Jesus Christ Instituting the Eucharist*. These efforts, however, were still relatively minor steps, even if Poussin was at the time engaged alongside Bernini in designing plans for the Palais du Louvre, thus demonstrating that French artists could keep pace with their Italian counterparts.



Nicolas Poussin, *Jesus Christ Instituting the Eucharist*, 1641

The first monarch to take a systematic approach to acquiring French art was Louis XIV, who would introduce into the royal collections—in effect, the foundations of the future Musée du Louvre—works by the most important painters in France, many who were near contemporaries. Indeed, five years before the death of the Sun King, in 1710, the inventory of the king's collection documented 930 French paintings from a total of 1,478. Clearly, the proportion of French to foreign artists had been reversed in favor of the French thanks to the continued action of this king during the many years of his reign. This was accomplished in part because all of the important private collections that had come into Louis XIV's possession included works of French art of particular significance: seventy-seven such paintings came from the former collections of Cardinal Mazarin; an ensemble of paintings by Jacques Blanchard and Nicolas Tournier were purchased from the banker Eberhardt Jabach; and three masterpieces by Nicolas Poussin from the collection of the Duke of Richelieu, the cardinal's great-nephew, were offered as payment of a gambling debt after the duke lost a game of tennis to the king.

In addition to these measures, Louis XIV initiated an ambitious policy of public commissions, turning first to his regular court painters: Pierre Mignard, who furnished the king with pictures as diverse as *The Virgin of the Grapes*, *Jesus and the Samaritan Woman*, *Jesus on the Road to Calvary*, and *The Equestrian Portrait of Louis XIV*; and Charles Le Brun, who painted not only several religious canvases, including *The Adoration of the Shepherds* and *Jesus Carrying the Cross*, but also a number of historical compositions, such as the superb and ambitious series detailing the battles of

Pierre Mignard, *The Virgin of the Grapes*, 1640

Alexander the Great, which compared the exceptional qualities of the Macedonian conqueror to those of the Sun King.

While he was consolidating at Versailles the majority of his royal holdings, which for a long time had been dispersed between the palaces of Fontainebleau, the Tuileries, and the Louvre, Louis XIV also envisioned an enterprise that would exalt France's pictorial tradition. To ensure that French paintings would always occupy a noble and visible place, he designated a double salon in his private apartment at Versailles, as well as a space known as the Petite Galerie, for the display of the French masters; Mignard was charged with their decoration.[7] In this way, toward the end of Louis XIV's reign, the seeds of the future national collection of French paintings were planted and organized around the king's exceptional ensemble of seventeenth-century paintings.

Contrary to traditionally held ideas, royal efforts to ensure an ambitious policy of acquisitions and commissions that favored French pictorial creation continued throughout the eighteenth century. During the reign of Louis XV, the royal collections were enriched by a series of cartoons for tapestries and by decorative commissions carried out by François Boucher, Nicolas Lancret, Claude-Joseph Vernet, Jean-Baptiste Oudry, Jacob van Loo, and Jean-Honoré Fragonard. At the same time, the king bought several significant contemporary paintings, including Jean-Baptiste-Siméon Chardin's *Hardworking Mother* and *Saying Grace* in 1740, and he commissioned from Claude-Joseph Vernet a series on the ports of France, which has since come to be regarded as a milestone in the history of landscape painting. Louis XV's advisors, particularly the Marquis of Marigny, likewise favored the astute purchase of several seventeenth-century paintings, such as Poussin's *The Miracle of St. Francis Xavier*, which was acquired at the sale of Jesuit assets that took place on the occasion of the order's suppression in 1763. Further, in 1750, the king opened to the public a number of galleries in the Luxembourg Palace; not far from where Rubens's Medici cycle was on display, Louis XV presented an exceptional selection of one hundred and ten paintings from the royal collections, including eleven by Poussin, four by Lorrain, and a number of essential masterworks by Valentin de Boulogne, Vouet, Le Sueur, Le Brun, Hyancinthe Rigaud, Mignard, Charles de La Fosse, and François Lemoyne.

As for the succeeding generation, Louis XVI, assisted by one of the most fascinating personalities at his court, the Comte d'Angiviller, would pursue the same effective policy of acquisitions. They juxtaposed their purchases of seventeenth-century works—among them two important series by Eustache Le Sueur: an astonishing cycle on the Life of Saint Bruno, painted originally for the Carthusian cloister in Paris, and his decorative wall paintings for the Hôtel Lambert—with those of contemporary French paintings, including *L'Accordée de Village* (*The Marriage Contract* by Jean-Baptiste Greuze, acquired in 1782, and *The Oath of the Horatii* by Jacques-Louis David, acquired in 1784. The king also issued a number of important commissions, including one from Hubert Robert for a series on the antiquities of France.

It seems only logical that, while not officially pursuing the same acquisitions policy as the crown, the French Revolution would engender a similarly profound enrichment of the national collections of French art. The revolutionary government came to possess the holdings of the Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture), which, in addition to the many paintings made by academicians, included such famously well-received morsels as Jean-Antoine Watteau's *Pilgrimage to the Isle of Cythera*, François Boucher's *Rinaldo and Armida*, Chardin's *The Skate* and *The Buffet*, and Greuze's *Septimius Severus Reproaching Caracalla*. The government, profiting further from the hundreds of works seized from the collections of fleeing nobles and dissolved religious orders, knew as well to purchase significant French paintings of the sixteenth and seventeenth centuries, such as Jean Cousin the Younger's *Last Judgment* and Poussin's *Self-Portrait*. But despite these efforts to promote the French school, it must be noted that, when the first room of the Muséum Central des Arts was opened, the Grande Galerie of the

[7] After 1692, spaces adjacent to the Petite Galerie were enlisted so that an even larger space at Versailles would be dedicated to the presentation of the royal collection. The ensemble of paintings progressively took over both the Salon Ovale and the so-called Cabinet des Coquilles (Shell Room).

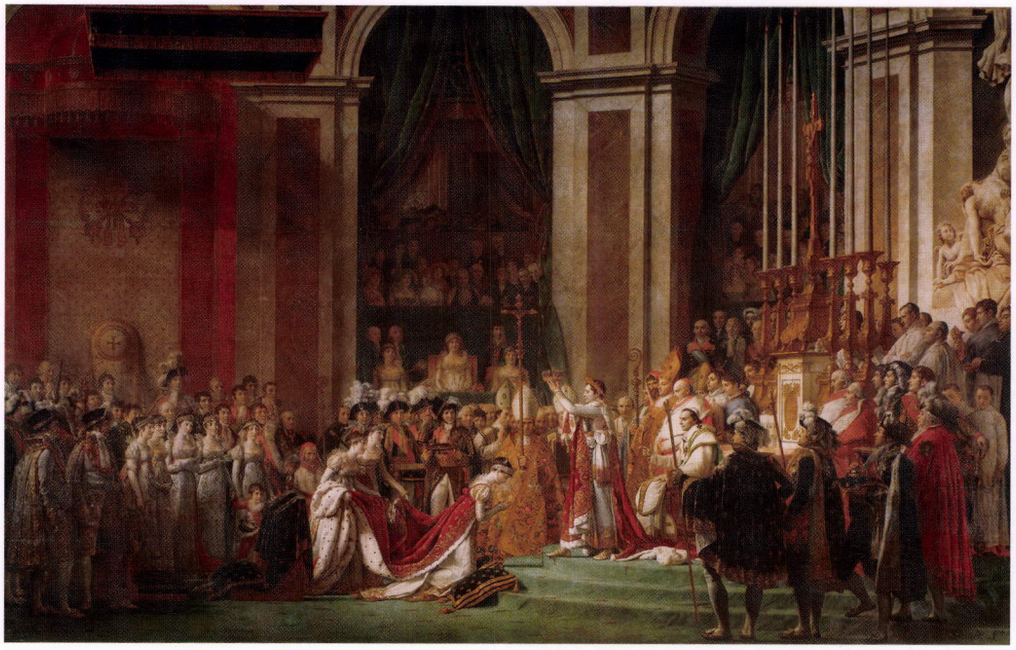
Jean-Antoine Watteau's *Pilgrimage to the Isle of Cythera*, 1717

Louvre had only one row of paintings by artists of the French school, as opposed to four each by the Italian and Northern schools. The "overflow" of works conserved at the Louvre were instead exhibited at Versailles in an ulterior "museum of the French school," whose 352 works on display included 23 by Poussin, 10 by Le Brun, and 7 by Mignard. They hung alongside works by all the great artists of the seventeenth century, as well as those of such contemporary artists as Fragonard, Greuze, and Joseph-Marie Vien. Thus, the universalist ambitions of the revolutionary government, already committed to defending the idea of a distinctly European art, seemed to be operating in direct confrontation with more nationalistic claims that exalted the grandeur of French painting above all others.

The Passion for Contemporary French Painting

Perhaps on account of the tensions that accompanied the end of the monarchy and the search for an encyclopedic and permanent dimension to the national collections (which now belonged to the public), and regardless of which type of political regime rose to power—monarchical, imperial, or republican—the nineteenth century would clearly distinguish itself as the century of French painting and, more precisely, as the century of struggles over contemporary French painting.

The imperial venture set into motion by Napoleon I involved his instrumental use—in equal parts skillful, ambitious, and megalomaniacal—of contemporary painting for the purposes of propaganda. He framed his efforts within an ambitious policy of commissioning artworks that, from the very beginning of the century, would result in the combining of political power and contemporary creative expression. The entrance into the national collections of such illustrious works as David's *The Coronation of Emperor Napoleon I and the Crowning of Empress Josephine* and Antoine-Jean Gros's *Napoleon Visiting the Plague-Stricken in Jaffa* and *The Battle of Eylau* is a reflection in itself of the central role played by



Jacques-Louis David, *The Coronation of Emperor Napoleon I and the Crowning of Empress Josephine*, 1806-1807

contemporary artists in the construction of the imperial image, though it also, paradoxically, exemplified the preeminence of these same artists within the public and cultural life of their time. Framed within this context, it is easier to understand the remarks made a few years later by Théodore Géricault, that underscored the vital importance of contemporary practitioners, around whom, he insisted, those in power should organize their cultural policies: "It is clearly toward these men that all the concerns of the government must be directed. It is only by encouraging them and appreciating them, by making use of all their abilities, that we can guarantee the glory of the nation. They alone will breathe new life into this century, the one that will have witnessed their discovery and elevated them to their rightful place."[8] Following the collapse of the Empire, the restored monarchical authority seemed to follow the artist's advice nearly to a tee.

Early on, the new Restoration government demonstrated its commitment to defending French painting, beginning with Louis XVIII's decision, upon his definitive return to the throne, to retain a number of cultural assets seized during the Revolution and the Empire solely because they were considered to be important works that embodied the very notion of national patrimony. It was undoubtedly with this spirit of national reconciliation in mind that two series considered to be of particular significance to French pictorial creation—and, at the same time, revelatory of the links between power and artistic creation—were moved from the Luxembourg Palace to the Louvre: Joseph Vernet's *Ports of France*, which exemplified the image of political grandeur sought by Louis XV, and Eustache Le Sueur's *St. Bruno* cycle, which illustrated the religious power of the Carthusian order. As further proof of the government's interest in our national school of painting, in 1818 the Restoration authorities created, at the heart of the Luxembourg Palace, a museum of contemporary French art. This new national museum functioned somewhat like a subsidiary of the Musée du Louvre, which would remain a glorious mausoleum to the past. The Luxembourg, by contrast, strove to assemble under one roof the greatest artists of the day;

[8] Théodore Géricault, manuscript notes cited in *Théodore Géricault: Thoughts on Art and a Few Letters* (Paris, 2006), p. 17.
[9] For more on this subject, see Pierre Angrand, *The Comte de Forbin and the Louvre in 1819* (Lausanne-Paris, 1972).

it would continue to fulfill this mission through the first quarter of the twentieth century.

Almost immediately, such decisive governmental objectives and the inauguration of this new cultural institution made way for the development of an active acquisitions policy in the area of contemporary painting, a mission spearheaded by one of the most fascinating personalities in the history of the Musée du Louvre, the Comte de Forbin, director of the royal museums under Louis XVIII. Himself a talented painter and a former student of Jacques-Louis David's, Forbin would develop, on the periphery of the salons, an intelligent and audacious policy focused on purchasing works by contemporary artists.[9] Perceptively and with a fighting spirit, he would acquire important works by some of the greatest artists of the era, such as *The Burial of Atala* by Anne-Louis Girodet-Trioson and two works by Pierre-Narcisse Guérin, *Dido and Aeneas* and *Andromache and Pyrrhus*.

Marie-Guillemine Benoist, *Portrait of a Black Woman*, 1800

Setting aside political rifts, Forbin facilitated the entrance into the national collections of two paintings by Jacques-Louis David, who was then in exile in Brussels for conspiring to kill the king: *The Intervention of the Sabine Women* and *Leonidas at Thermopylae*. In a further example of his unprejudiced character, Forbin also bought four paintings—including the celebrated *Portrait of a Black Woman*—by Madame Marie-Guillemine Benoist, one of the most skilled women artists of her age. And while he failed to acquire at the Salon of 1819 Théodore Géricault's *The Raft of Medusa*, which Jules Michelet described as a representation of a boat in which "our entire society" had embarked on its journey, Forbin quickly redressed his error at the posthumous sale of the artist's works in 1824. That same year, upon the conclusion of the salon, the government acquired a controversial painting, *The Massacre at Chios*, by Eugène Delacroix. In an excellent example of the sometimes strained, though so often fruitful, relationship between the state and contemporary artists, this great Romantic painter, who in 1822 had already sold to the nation his *Barque of Dante* (in a deal also brokered by the Comte de Forbin), yielded to the new government of King Louis-Philippe his *Liberty Leading the People*, which he had unveiled at the Salon of 1831, only a short while after the revolutionary days of the Trois Glorieuses (July Revolution).

Himself a collector, Louis-Philippe, assisted by his ministers and cultural officials, continued to pursue the preceding administration's intelligent policy of purchasing contemporary paintings. His son, the famous Duke of Orléans—who would be portrayed by Jean-Auguste-Dominique Ingres and who died, tragically, far too young—would follow in his footsteps. Louis-Philippe's government mined the offerings at salon after salon, steadily enriching the holdings of the Musée du Luxembourg, which was dedicated to the art of living French artists. As such, they planted the original seeds of the future collection of nineteenth-century French painting that is today divided between the Louvre and the Musée d'Orsay. Furthermore, so as not to forget the great French painters of the preceding centuries, Louis-Philippe, who had the idea for a museum at the palace of Versailles dedicated to "all the glories of France," acquired a few older paintings that were both historically meaningful and aesthetically important, including portraits by Jean Fouquet (*Charles VII* and *Portrait of Guillaume Jouvenel des Ursins*) and Jean Hey (*Pierre de Bourbon*). These works were integrated into the national collections and later became part of the Louvre. This project for a museum of "French glory" led to the initiation in 1837 of an ambitious policy of public commissions whereby contemporary

artists were enlisted to paint the large battle scenes destined for the so-called Galerie des Batailles, a gallery of paintings that commemorated the greatest French military victories from throughout history.

The installation of the succeeding Second Empire would not bring with it any fundamental modifications to the existing acquisitions policy, which by that point had been pursued for dozens of years by the keepers of art at the Musée du Louvre and by a series of cultural ministers. Spurred on by the momentum generated by our young national school of painting, particularly the Impressionists, art professionals began to analyze the past history of the grand "French painting tradition" and to define the qualities fundamental to all French pictorial creation. Consequently, successive administrations within the Second Empire and then the Third Republic became more and more interested in seventeenth-century French Realism, a genre that was increasingly well represented at the Louvre following the purchase of several works by the Le Nain brothers, as well as in the newly rediscovered French "primitives," as illustrated by the acquisition of the *Parement de Narbonne* in 1852; *St. Denis Altarpiece* by Henri Bellechose in 1863; and, in 1864, the famous *Pietà* by Jean Malouel. Furthermore, the era witnessed the vindication of eighteenth-century art, which had been rejected for more than fifty years as an embodiment of aristocratic and monarchical culture. This change of heart occurred thanks to the bequest of Dr. Louis La Caze in 1869, through which several essential French paintings were at last integrated into the collections of the Louvre, filling several obvious gaps. A passionate collector of French painting, La Caze donated eight canvases by Watteau, thirteen by Chardin, and nine by Fragonard. Indeed, the backbone of the current collection of eighteenth-century French paintings at the Louvre is owed almost entirely to the "good doctor" La Caze.

One final consequence of the complex, though fruitful, relationship between the Second Empire and contemporary French painting was the development of a pronounced tendency among Parisian collectors—who between 1860 and 1900 possessed some of the country's most important assemblages of French Romantic and Realist paintings—to bequeath their holdings to the state for the benefit of the Musée du Louvre. For instance, Georges-Thomy Thiéry, Etienne Moreau-Nélaton, and Alfred Chauchard would, in 1902, 1906, and 1909, respectively, infuse the Louvre's collection with pictorial currents that had not yet been integrated into the museum: Romantic works by Eugène Delacroix and Alexandre-Gabriel Decamps; paintings by the Barbizon school, represented by Théodore Rousseau, Jules Dupré, and Narcisse Diaz de la Pena; and Realist works as embodied by Jean-François Millet and Honoré Daumier. Moreau-Nélaton would further distinguish himself as a key benefactor by donating the first Impressionist paintings to grace the walls of the Louvre, at a time when Manet, Monet, Pissarro, and Sisley were still rejected from several "official" artistic circles.[10]

It follows logically that, toward the end of World War I, the central question surrounding the representation of French painting at the Musée du Louvre would concern what the chronological boundaries of its French collections should be—or, in other words, whether it should present "modern" and contemporary art within its galleries. Conserved at the Musée du Luxembourg until its dispersal in 1937, the Impressionist collection would be exhibited, beginning in 1947, at the Musée du Jeu de Paume, situated in the Tuileries Garden. It would remain there for nearly forty years before being integrated in 1986 into the Musée d'Orsay, which is today devoted entirely to European art dating from 1848 to 1905. As a result of this shift, the Musée du Louvre concentrated its efforts more often than not on "ancient" and "modern" French paintings, or those made before 1848.

[10] Once donated to the Louvre, the Impressionist paintings from Moreau-Nélaton's collection were originally exhibited there in galleries designed especially for their display.

French Painting at the Louvre Today

In the twentieth century, political intervention would come only in the form of assistance (at times haltingly on account of budgetary restrictions) to an acquisitions policy established and carried out largely by professionals—that is, curators and collectors who were especially close to the museum. The direct acquisitions pursued by the Louvre's curators with publicly granted funds were complemented by the diverse gifts and bequests given to the museum by a group of generous collectors, among them Isaac de Camondo (1911), Basile de Schlichting (1914), Princess Isabella of Croÿ (1932), Paul Jamot (1941), Carlos de Beistegui (1941), and Hélène and Victor Lyon (1961); together, they intelligently and opportunely shaped the ever-growing collection of French paintings.

It was in this spirit of service to French painting that the Society of the Friends of the Louvre would become an incontrovertible ally, facilitating the entrance into the national collections of such essential works as Enguerrand Quarton's *Pietà of Villeneuve-lès-Avignon*, which was purchased in 1905, just one year after the landmark exhibition devoted to the French "primitives." That same year, the Louvre was enriched by the *Boulbon Altarpiece*, the *Parlement of Paris Altarpiece*, and Jean Hey's *Female Donor with St. Mary Magdalene*. Over the course of the next few years, proving themselves to be unremitting servants to French patrimony, the Friends of the Louvre would make gifts of François Clouet's *Pierre Quthe, Apothecary* (in 1908) and Jean Cousin the Elder's *Eva Prima Pandora* (in 1922). These gifts were followed soon after by the direct acquisition, in 1937, of the celebrated painting *Presumed Portrait of Gabrielle d'Estrées and Her Sister, the Duchess of Villars*, as well as the systematic regrouping of sixteenth-century works that were then dispersed among various French museums, by which Jean de Gourmont's *Adoration of the Shepherds* and Toussaint Dubreuil's canvases from Saint-Germain-en-Laye were sent back to the Louvre. Assisting the museum's curators in their daily efforts, the Friends also facilitated the entrance into the collection of several

Georges de la Tour, *Cheat with the Ace of Diamonds*, 1633

masterpieces of seventeenth-century French art, such as Georges de La Tour's *St. Sebastian Tended by St. Irene* and *St. Thomas*, while the state financed the purchase of La Tour's *Cheat with the Ace of Diamonds*, the Le Nain brothers' *Allegory of Victory* and *The Guardroom*, and Philippe de Champaigne's *Portrait of Robert Arnauld d'Andilly*. Still more recently, in 2010, the Friends facilitated, with tact, generosity, and efficiency, the acquisition of two essential still-lifes by Chardin, originally commissioned by Louis XV for the Château de Bellevue and donated in part by the paintings' owners.

Throughout the second half of the twentieth century, French officials, who wanted not only to ensure that all masterworks of French art remained in the national collections but also to assemble the world's most comprehensive reference collection of French art, granted museum professionals the use of three exorbitant acquisition procedures aimed at invigorating the enrichment of cultural patrimony: preemption at public sales of works, which would grant the state the final bid at public auctions; in-kind donations, instituted by André Malraux during the last year of his ministry, which allowed the payment of taxes on inheritance or wealth with works of art for the national collections; and a recent law, instituted in 2003, that established the designations of "National Treasures" and "Major Patrimonial Assets," and which greatly reduced taxes (up to 90 percent) on charitable enterprises if they contributed to the acquisition of an artwork that fell within either of these two categories. These last two measures have garnered extremely positive results, enabling the entrance into the Louvre's collections of several essential works. Fragonard's *Portrait of Denis Diderot* and *Portrait of Marie-Madeleine Guimard* and Chardin's *Dead Hare* were acquired through in-kind donations in 1974 and 1979, while the new fiscal measures introduced in 2003 facilitated the acquisition of the Le Nain brothers' *Denial of St. Peter*, Ingres's *Duke d'Orléans* and *Portrait of Comte Molé*, and interior decorations by Jean-Baptiste Oudry and by Pierre-Paul Prud'hon, the latter's for the celebrated Hôtel de Lannoy in Paris.

Today, the collection of French paintings at the Musée du Louvre, under the guardianship of five curators, is presented primarily in the Sully Wing, on the museum's second story, in rooms located around the Cour Carrée. Additional French paintings are displayed in the famous "red rooms," as they are popularly known, officially called the Salle Daru, the Salle Mollien, and the Denon Pavilion, which are located on the first story of the Denon Wing. When considered together with the numerous long-term loans conserved at regional museums, the Louvre's collections can claim very few gaps in the domain of French painting, and surely comprise the world's most important ensemble in matters concerning our national pictorial production.

In addition to the improvements and renovations that take place at the museum on the day to day—according, as it were, to the "flow of the stream"—the recently unveiled outline for an ambitious works campaign, known as Louvre 2020, will no doubt serve to significantly bolster the future of the French collection. The plan includes provisions for the construction of galleries in the "south-south" wing—that is, the southern part of the south wing of the Cour Carrée. The new galleries will be dedicated to French works of the eighteenth and nineteenth centuries and will enable the display of large-scale paintings that are currently on reserve, thus evoking the spirit of eighteenth-century decorative wall paintings. Furthermore, having already organized a number of exhibitions celebrating the glory of French painting—including major retrospectives devoted to Ingres (in 1967 and 2005), Georges de La Tour (in 1972 and 1997), Jean-Baptiste-Camille Corot (in 1975 and 1996), the Le Nain brothers (in 1978), Chardin (in 1979 and 1999), Antoine Watteau (in 1984), Jacques-Louis David (in 1989), Théodore Géricault (in 1991), and Nicolas Poussin (in 1994)—the Musée du Louvre will continue to pursue, through its exhibitions and publications, its systematic study of the work of the great masters of French art.

For as long as visitors have traversed the "French galleries" at the Louvre, they have been blown away by the richness of the school, experiencing them with the same level of intensity that Émile Zola brought to their description: "Here, without pausing, their eyes filling with the gold of the frames, they followed a path

Eugène Delacroix, *The Raft of the Medusa*, 1819

through the succession of little rooms, watching the pictures pass before them; there were too many to see them all. One would need an hour standing before each one to be able to understand it. . . . Then, at the end, M. Madinier stopped short before *The Raft of the Medusa* and explained its subject to them all. They were gripped by what he said and stood there motionless, unable to say a word. Upon resuming their tour, Boche summed up the general sentiment: It was crazy!"[11]

—*Vincent Pomarède*

[11] Emile Zola, *L'Assommoir* (Paris, 1877), ch. 3.

French Painter

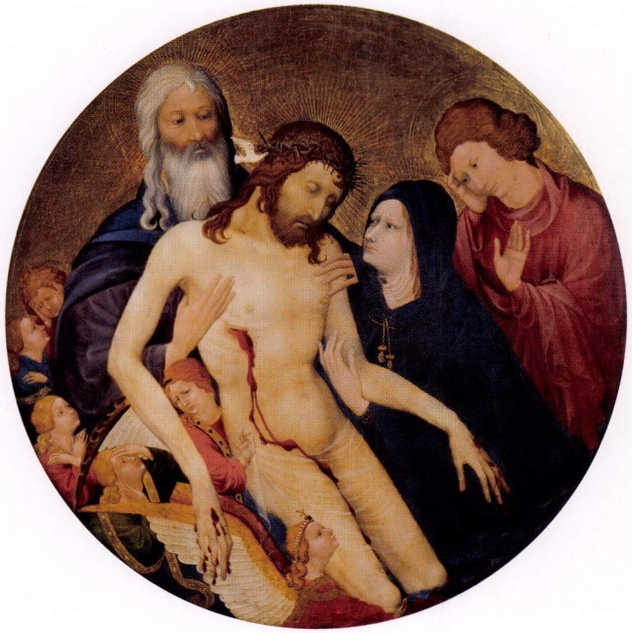
PORTRAIT OF JOHN II THE GOOD, KING OF FRANCE

This portrait of King John II of France (1319–1364), known as John the Good, is one of the earliest surviving French panel paintings and is regarded as the first autonomous portrait in Europe since antiquity. Although a number of portraits (mainly of rulers) were produced in the Middle Ages, they were highly schematic and idealized, and the sitters unidentifiable due to the lack of explanatory inscriptions, coats of arms, or regalia. By contrast, the unknown artist of this half-length portrait has given John the Good individual features, fashionable mid-length hair, and a short beard. A gentle smile plays on his lips. By choosing to portray the king in profile, the artist is following in the ancient tradition of ruler portraits—the Roman emperors are commonly depicted in profile on coins; this tradition was re-embraced by the numerous Italian painters working in Avignon, including Simone Martini, who may have been known to the king. As John is wearing neither a crown nor any other regalia, the portrait was presumably painted before he ascended the throne in 1350. The inscription Jehan roi de France was perhaps added later. The gold ground increases both the preciousness of the painting and the prestige of the subject. This painting is a permanent loan to the Louvre from the Bibliothèque Nationale de France.

French Painter, active mid 14th century
Portrait of John II the Good, King of France, ca. 1350-1360
H: 60 cm, L: 45 cm; Distemper, gold foil, oak, canvas
Richelieu, floor 2, room 1; R.F. 2490

Jean Malouel

LARGE ROUND PIETÀ



Jean Malouel, 1365–1415
Large Round Pietà, ca. 1400
Ø: 64.5 cm (with frame), Ø: 52 cm (painted surface); Oil and wood (oak), base coat gold
Richelieu, floor 2, room 2; M.I. 692

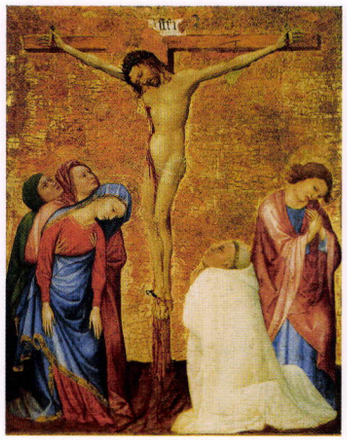
Jean Malouel worked in France around the turn of the 15th century and his style marks the transition from the Middle Ages to the Renaissance. Philip the Bold, Duke of Burgundy (1363–1404), the brother of the French king, was quick to recognize the gifts of this artist from Nijmegen, in the northern Netherlands, and made him his court painter. The coat of arms painted on the reverse of this *Large Round Pietà*—so named in order to avoid confusion with Malouel's *Small Pietà*—indicate that it was painted for Philip the Bold. The work innovatively combines two traditional themes of medieval art: the Holy Trinity and the pietà (the Virgin mourning over the body of her dead son). The Trinity is depicted in a so-called Throne of Grace arrangement, in which God the Father supports Christ on his lap. Christ appears in the guise of a "Man of Sorrows" with a crown of thorns and bleeding wounds. He is mourned by his mother, Mary, and Christ's favorite disciple, John, an addition to the usual pietà grouping. While the flowing robes and gold ground are characteristic of International Gothic, the realism with which the body of the dead Christ is depicted together with the heightened sense of drama that the artist instills in the figures announce the new Renaissance style.

Unknown Burgundian Painter

VIRGIN AND CHILD

Unknown Burgundian Painter, early 15th century
Virgin and Child, early 15th century
H: 21 cm, L: 15 cm; Base coat gold, wood (oak)
Sully, floor 2, room A; R.F. 1942-29

This painting of the Virgin and Child by a Burgundian artist associated with court painter Melchior Broederlam, who had also worked at the charterhouse church of Champmol, is not only one of the smallest but also one of the oldest and most beautiful paintings in the Louvre. The picture itself is barely the size of a postcard but it exudes enormous charm. This derives primarily from the gentle features of the Virgin and her tender bond with her child, whom she holds affectionately in her arms. The figure of Mary envelops the Infant Jesus protectively. The golden stars on her blue cloak indicate that she is depicted here in her guise as Queen of Heaven. The gold ground is also a symbol of heaven. In the Middle Ages, gold was regarded as an expression of divine light that fills heaven and earth. At the same time, the Virgin has also been portrayed as profoundly human. The artist has placed an emphasis on the emotional bond between a mother and her child. This union of the heavenly, or divine, and the human illustrates a key aspect of Christian faith: the embodiment of the Son of God in human form. The Infant Jesus has placed his finger on his mouth in a playful, babyish manner and gazes at the viewer with large, round eyes.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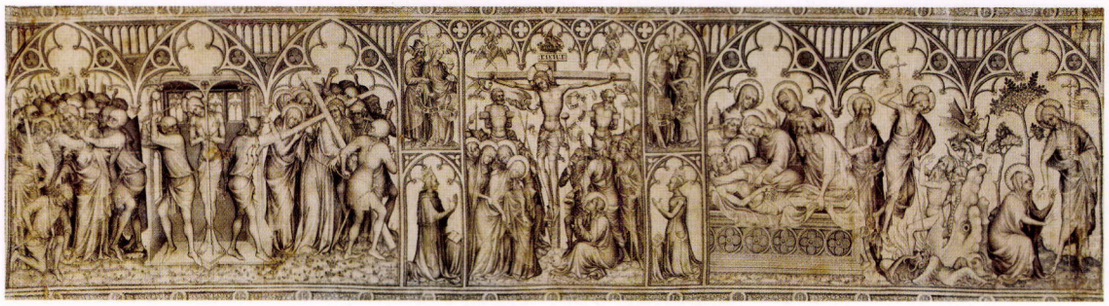
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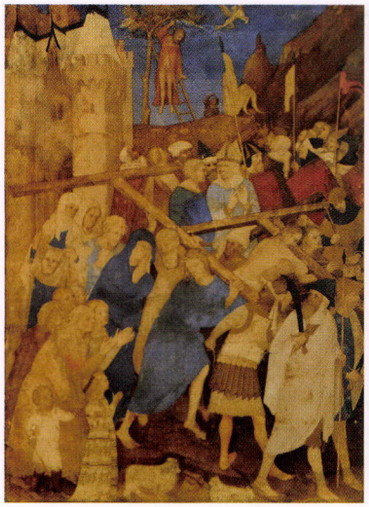
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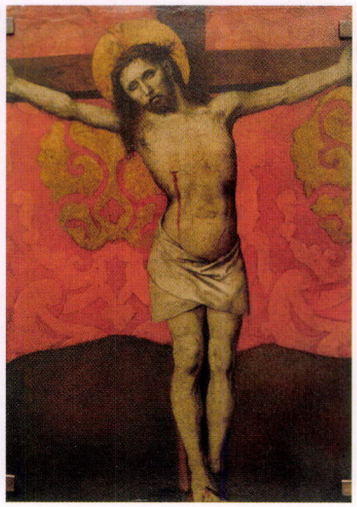
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Jean de Beaumetz, 1335–1396
1. *Calvary with a Carthusian Monk*, ca. 1390
H: 60 cm, L: 48 cm; Gold base coat, Oil on wood (oak)
Richelieu, floor 2, room 2; R.F. 1967-3

Master of the Collins Hours, early to mid 15th century
2. *The Priesthood of the Virgin*, 1438
H: 99 cm, L: 57 cm; Oil on wood
Richelieu, floor 2, room 3; R.F. 1938-63

Unknown Painter from Paris or Dijon, early 15th century
3. *Little Round Pietà*, ca. 1410
Ø: 23 cm; Gold foil, Oil on wood (nut)
Richelieu, floor 2, room 2; R.F. 2216

Unknown Painter from Paris, mid to late 14th century
4. *The Facing of Narbonne*, ca. 1375
H: 78 cm, L: 208 cm; Black ink on white silk, laid on canvas
Richelieu, floor 2, room 2; M.I. 1121

Jacquemart de Hesdin, known 1384–1409
5. *The Carrying of the Cross*, 1409
H: 37 cm, L: 28 cm; Oil, parchment, laid on canvas
Richelieu, floor 2, room 2; R.F. 2835

Barthélemy d'Eyck, known 1444–1470
6. *Christ on the Cross*, ca. 1445
H: 25 cm, L: 17 cm; Oil on wood (poplar)
Richelieu, floor 2, room 4; R.F. 1993-4

Unknown Painter from Paris or Dijon, early 15th century
7. *The Entombment*, ca. 1400
H: 33 cm, L: 21 cm; Oil on wood (oak), gold foil
Richelieu, floor 2, room 2; M.I. 770

Henri Bellechose

THE ST. DENIS ALTARPIECE

Henri Bellechose, known 1415–1444
The St. Denis Altarpiece, 1415–1416
H: 162 cm, L: 211 cm; Gold base coat, wood transferred to canvas
Richelieu, floor 2, room 3; M.I. 674

The St. Denis Altarpiece was the first work to be completed by Henri Bellechose for John the Fearless, Duke of Burgundy (1371–1419). Bellechose was made court painter in 1415, when he was around fifty years old, following the death of Jean Malouel. He took just one year to paint this large panel, now regarded as his masterpiece. It was produced for the charterhouse church at Champmol near Dijon, which was endowed by the dukes of Burgundy and dedicated to the Holy Trinity, a particular object of veneration of the dukes. The Trinity occupies the center of the picture in a so-called Throne of Grace arrangement, in which God the Father, accompanied by the Holy Ghost, supports the crucified Christ in front of him. Depicted on either side are scenes from the life of St. Denis, the patron saint of France. On the left of the cross we see Denis in prison, receiving communion from Christ, who appears to the saint in a golden gown beneath a blue cloak decorated with stars. On the right, St. Denis is shown with his companions Rusticus and Eleutherius suffering martyrdom (by decapitation), an event graphically and realistically depicted by Bellechose. While such a heightened sense of naturalism looks ahead to the Renaissance, the figures' proportions and the lack of clear perspective hold fast to medieval aesthetic traditions.

Master of Dreux Budé

THE CRUCIFIXION OF THE PARLIAMENT OF PARIS

Master of Dreux Budé, known 1428–1450
The Crucifixion of the Parliament of Paris, ca. 1450
H: 226 cm, L: 270 cm; Oil, wood (oak)
Richelieu, floor 2, room 6; R.F. 2065

This large panel is one of the earliest surviving oil paintings in the history of art. It was created for the great hall of the Parliament of Paris, the highest judicial court in the kingdom, whose buildings are depicted naturalistically in the background on the right. The slender, elongated figures and above all the realistic style of depiction of the garments, landscapes, and background architecture indicate that the artist was originally from Flanders (Belgium). The crucified Christ is depicted in the higher central section and is being mourned by the Virgin and St. John. To the left and right stand saints with their attributes—for the most part the French national saints and patrons of the city of Paris—in a polyptych-like arrangement: on the left, St. Louis of France and St. John the Baptist; on the right, St. Denis and Charlemagne. The work is distinctive for its painted background with, on the left, a realistic panorama of Paris being viewed by three men from the banks of the Seine. Among the buildings that can be identified are the Tour de Nesles, the medieval palace of the Louvre, and the Hôtel du Petit-Bourbon.

QVI TRANSITIS PER VIAM ATTENDITE VIDETE SI EST DOLOR

Enguerrand Quarton

THE PIETÀ OF VILLENEUVE-LÈS-AVIGNON

Enguerrand Quarton is regarded as the most important exponent of Provençal painting of the 15th century. The Pietà, his most significant work, was not attributed to him until the mid 20th century, following a long dispute among researchers. This large panel entered the Louvre from the collegiate church at Villeneuve-lès-Avignon, near Avignon. Quarton had already painted the Coronation of the Virgin for the charterhouse there (Museum Pierre-de-Luxembourg of Villeneuve-lès-Avignon) in 1453–1454. Enguerrand Quarton was originally from the diocese of Laon, in Picardy, but adopted and mastered the expressive manner of the Avignon school. The work's austere, chiseled style and somber coloring are entirely in keeping with the theme of the Lamentation. This effect is also underlined by the—at first glance—symmetrical and rigid composition, which is focused entirely on the mourning of the Son of God. The emaciated body of Christ lies across the lap of his grieving mother. The central group is framed on the right by Mary Magdalene with an ointment jar, who covers her face as she cries, and on the left by Christ's favorite disciple, St. John, who supports the head of the Savior. On the far left, in canon's garb, kneels the praying donor, who cannot be conclusively identified. *The Pietà of Villeneuve-lès-Avignon* is one of the most dramatic works of the early French Renaissance, possessing a degree of stylistic and compositional beauty that is without peer.

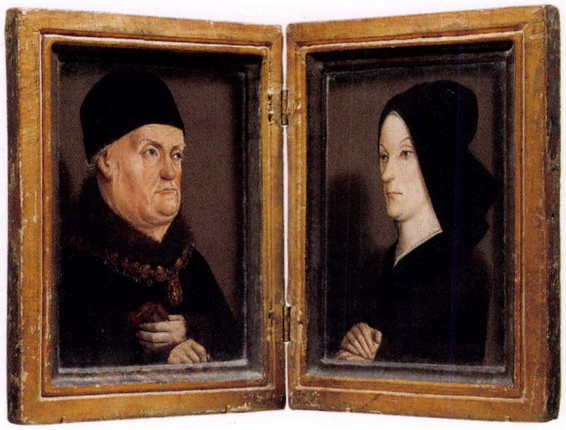
Enguerrand Quarton, ca. 1444–1466
The Pietà of Villeneuve-lès-Avignon, ca. 1455
H: 163 cm, L: 218 cm; Gold foil, oil, wood (nut)
Richelieu, floor 2, room 4; R.F. 1569

Jean Fouquet

PORTRAIT OF GUILLAUME JOUVENEL DES URSINS

Guillaume Jouvenel des Ursins (1401–1472) was the chancellor of Charles VII of France and one of the most powerful men in the country in the mid 15th century. This is reflected in the portrait painted for him by Jean Fouquet around 1460–1465. Fouquet was Charles VII's court painter who became acquainted with the Italian Renaissance during a trip to Italy between 1445 and 1447. The architectural background, with its panels of dark marble and interspersed pilasters, shows Fouquet's fondness for Renaissance forms. However, what Fouquet presents here is a fantastic interpretation of the antique tailored to the identity of his patron. The little bears supporting the chancellor's coat of arms in the capitals, for example, are an allusion to his name "Ursins" ("little bear"). Guillaume Jouvenel des Ursins's face illustrates Fouquet's mastery as a portraitist. With the utmost detailed realism, the painter from Tours has captured not only the chancellor's outward features but also his serious and forceful character. Ursins kneels at a prie-dieu and directs his gaze to the right, at a wing panel, now lost, that would have contained a sacred image, most probably a Madonna.

Jean Fouquet, ca. 1415–1480
Portrait of Guillaume Jouvenel des Ursins, ca. 1465
H: 93 cm, L: 73 cm; Oil on wood (oak)
Richelieu, floor 2, room 6; INV. 9619



Nicolas Froment, 1430–1484
Matheron Diptych, ca. 1475
H: 18 cm, L: 13 cm; Oil on wood (poplar)
Richelieu, floor 2, room 4; R.F. 665

Jean Fouquet, ca. 1415–1480
Charles VII (1403–1461), King of France, ca. 1445
H: 85 cm, L: 70 cm; Oil on wood (oak)
Richelieu, floor 2, room 6; INV. 9106

Anonymous Painter

MAN WITH A GLASS OF WINE

Anonymous Painter, mid 15th century
Man with a Glass of Wine, ca. 1450
H: 63 cm, L: 43 cm; Oil, wood (nut)
Richelieu, floor 2, room 6; R.F. 1585

This is one of the Louvre's most beautiful but at the same time most puzzling paintings. A middle-aged man, who seems to have been drawn straight from life, gazes thoughtfully and wide-eyed at the viewer. His face, with its conspicuously large nose and broad mouth, is effectively framed by his dark clothes and large black hat. His head is brightly spotlit from the top left while the right half of his face and neck are slightly in shadow. The unknown painter seems to have portrayed the man with the utmost naturalism, reproducing every small blemish, such as wrinkles and uneven features. Nevertheless, doubts exist as to whether this is really a portrait because the still-life-like arrangement in the foreground could also point to an allegory. The wine glass, bread, and bread knife could be interpreted as symbols of the Eucharist. Just as puzzling as the content is the identity of the painter. The author was originally thought to be someone connected with the Portuguese artist Nuño Gonçalves but was subsequently described as a pupil of the Catalan Jaume Huguet. The most likely answer is that it was a French painter heavily influenced by South Netherlandish portraiture.

Louis Bréa (Ludovico Bréa)

THE PIETÀ

Louis Bréa (Ludovico Bréa), known 1450–1522
The Pietà, ca. 1490
H: 48 cm, L: 34 cm; Tempera, wood (poplar)
Richelieu, floor 2, room 5; R.F. 1982-77

Louis Bréa is regarded as one of the most important exponents of the Nice school of painting. For a long time he was little known outside the Côte d'Azur region, but today he is widely recognized as a leading protagonist of French painting of the Late Middle Ages who helped inaugurate the Renaissance in France. This small *Pietà* is painted in the traditional way (on panel) and is imbued with great intimacy. The composition focuses on the grieving Virgin, who holds the body of her son across her lap. The cross rises up behind them, and the bloody nails are still visible at the end of each arm, which is unusual. The nails should probably be seen as representing the Arma Christi (Instruments of the Passion) along with the stick holding a vinegar-soaked sponge (offered to Christ shortly before his death) and the lance with which the soldier Longinus pierced Christ's side. The Arma Christi serve as a reminder of the Passion and are intended to arouse compassion in the viewer. They therefore intensify *The Pietà's* power of appeal, which is dominated by the powerful figure of the grieving Virgin.

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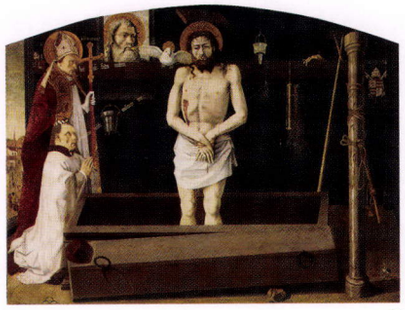

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Unknown Painter from Provence, early 15th century
1. *The Altarpiece of Thouzon*, ca. 1410
each: H: 126 cm, L: 113 cm; Oil on wood (willow), gold foil
Richelieu, floor 2, room 4; R.F. 2677

Master of Delft, entourage of, late 15th century
2. *Christ Carrying His Cross*, ca. 1470
H: 33 cm, L: 26 cm; Oil on wood
Richelieu, floor 2, room 3; M.N.R. 444

Colin d'Amiens (Master of Coëtivy), known 1461–1488
3. *The Resurrection of Lazarus*, ca. 1450
H: 78 cm, L: 141 cm; Oil on wood (oak)
Richelieu, floor 2, room 6; R.F. 2501

Jean Hey (Master of Moulins), active 1472–1505
4. *Madeleine de Bourgogne Presented by Mary Magdalene*, ca. 1490
H: 56 cm, L: 40 cm; Oil, wood (oak)
Richelieu, floor 2, room 6; R.F. 1521

Jean Hey (Master of Moulins), active 1472–1505
5. *Peter II, Lord de Beaujeu, Duke of Bourbon (1439–1503), Presented by St. Peter*, ca. 1492
H: 84 cm, L: 77 cm; Oil, wood (oak)
Richelieu, floor 2, room 6; INV. 9071

Jean Hey (Master of Moulins), active 1472–1505
6. *Anne of France, Lady of Beaujeu, Duchess of Bourbon (1462–1522), Presented by St. John the Evangelist*, ca. 1492
H: 73 cm, L: 53 cm; Oil, wood (oak)
Richelieu, floor 2, room 6; R.F. 535

Unknown Painter from Provence, mid 15th century
7. *The Altarpiece of Boulbon*, ca. 1450
H: 172 cm, L: 228 cm; Oil on wood, oil on canvas
Richelieu, floor 2, room 5; R.F. 1536

Jean Hey (Master of Moulins)

THE DAUPHIN CHARLES-ORLANT

Charles-Orlant (1492–1495) was the son of Charles VIII of France (1470–1498) and Anne of Brittany (1477–1514). Named after his father, Charles, and the medieval hero Roland, he was the king's firstborn son and, therefore, the heir to the throne. The Burgundian master Jean Hey, previously known as the Master of Moulins after his most important work, a triptych in Moulins Cathedral, was court painter and secretary to Charles VIII, the last Valois king in the direct line. According to the inscription, Hey painted this exceptional portrait of the two-year-old in 1494, perhaps as a gift for Anne of Brittany to mark the third anniversary of her marriage in December. Charles-Orlant died of the measles exactly a year later, the first of a series of catastrophes to strike the royal family. The next three sons also died young, and Charles VIII met his end in an accident at his palace at Amboise in the Loire Valley at the age of just twenty-seven. Against this background, the portrait of the child seems all the more moving. The dauphin, who was considered a bright child, seems entirely naturalistic in his light-colored toddler's clothes. The rosary seems more like a toy in his hands.

Jean Hey (Master of Moulins), active 1472–1505
The Dauphin Charles-Orlant, 1494
H: 39 cm, L: 33 cm; Oil on wood (oak)
Sully, floor 2, room A; R.F. 1942-28

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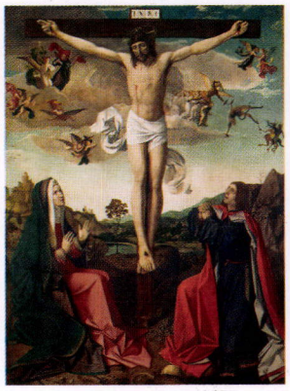
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Unknown Painter from Provence, late 15th century
1. *Three Prophets*, ca. 1490
H: 61 cm, L: 95 cm; Oil on wood (nut)
Richelieu, floor 2, room 5; INV. 1992

Unknown Painter from Dijon, late 15th century
2. *The Mass of St. Gregory*, ca. 1450
H: 60 cm, L: 40 cm; Oil on wood (oak)
Richelieu, floor 2, room 3; R.F. 1941-8

Master of St. Gilles, late 15th century or early 16th century
3. *The Virgin and Child*, ca. 1500
H: 22 cm, L: 14 cm; Oak, oil on wood, gold foil
Richelieu, floor 2, room 6; R.F. 3967

Josse Lieferinxe, known 1493–1508
4. *The Calvary*, ca. 1500
H: 170 cm, L: 126 cm; Oil on wood (nut)
Richelieu, floor 2, room 5; R.F. 1962-1

Luca Penni, 1500–1556
5. *The Justice of Otto*, ca. 1547
H: 102 cm, L: 74 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1973-49

Josse Lieferinxe, known 1493–1508
6. *The Visitation; on the reverse, The Figure of St. Lucia*, ca. 1500
H: 38 cm, L: 47 cm; Oil on wood (nut)
Richelieu, floor 2, room 5; R.F. 1991-12

Josse Lieferinxe, known 1493–1508
7. *The Adoration of the Child; on the reverse, Figure of a Holy Bishop*, ca. 1500
H: 38 cm, L: 47 cm; Oil on wood (nut)
Richelieu, floor 2, room 5; R.F. 966

Jean de Gourmont, 1483–1551
8. *The Adoration of the Shepherds*, ca. 1525
H: 94 cm, L: 116 cm; Oil on wood
Richelieu, floor 2, room 9; INV. 4988

Jean Cousin the Younger, 1522–1594
9. *The Last Judgment*, ca. 1585
H: 145 cm, L: 142 cm; Oil on canvas
Richelieu, floor 2, room 9; INV. 3445

Nicolas Dipre (Nicolas d'Ypres), known 1495–1531
10. *The Presentation of the Virgin in the Temple*, ca. 1500
H: 33 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 1972-37

Nicolas Dipre (Nicolas d'Ypres), known 1495–1531
11. *The Meeting of Joachim and Anne at the Golden Door*, ca. 1500
H: 26 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 1986-3

Nicolas Dipre (Nicolas d'Ypres), known 1495–1531
12. *The Nativity of the Virgin*, ca. 1500
H: 29 cm, L: 51 cm; Oil on wood
Richelieu, floor 2, room 5; R.F. 1986-4

Jean Clouet

PORTRAIT OF FRANÇOIS I, KING OF FRANCE

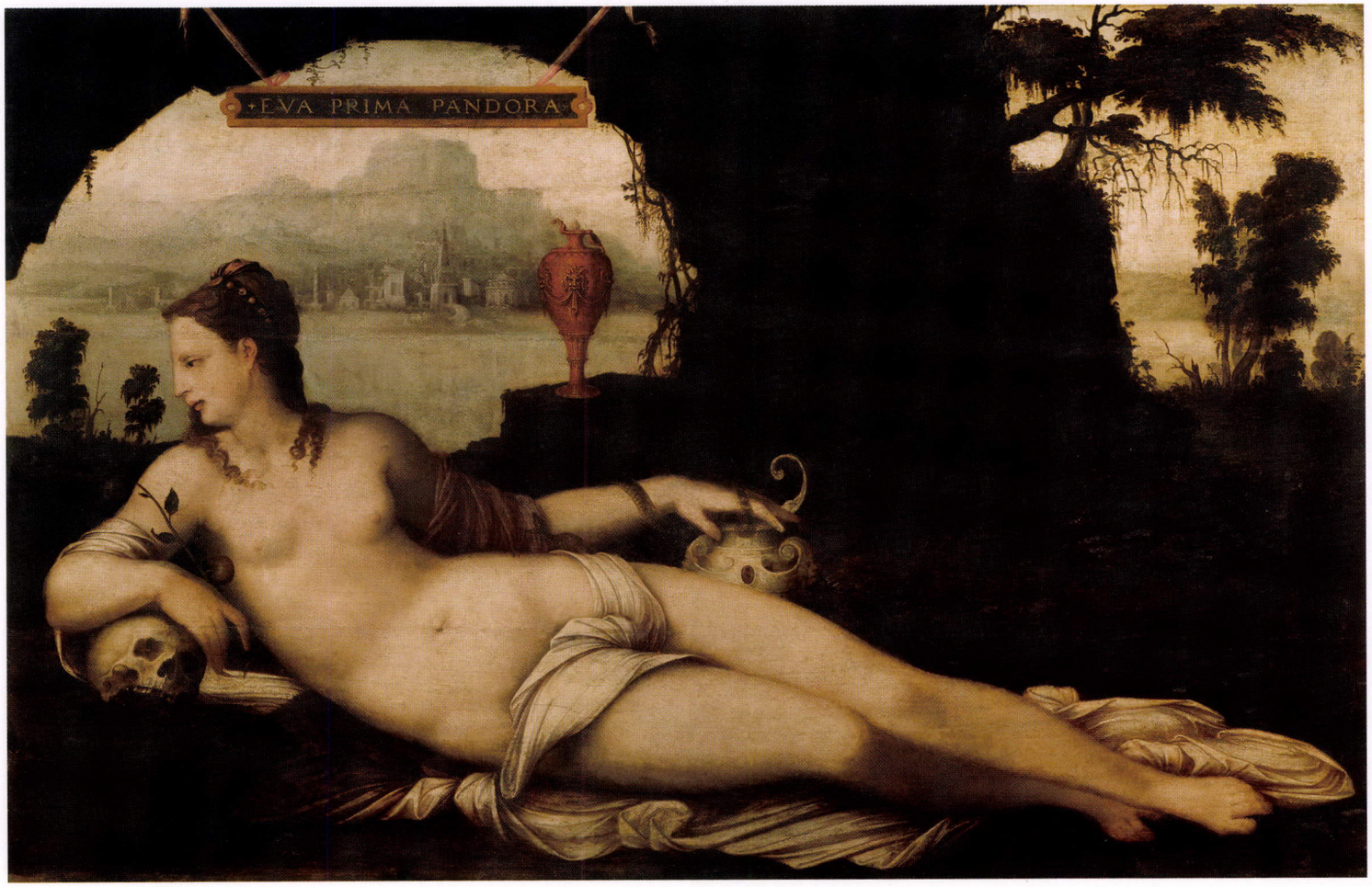
This is a life-size portrait of François I of France (1494–1547). The king's voluminous overgarment looks as if it is about to burst out of the picture frame. By contrast, his head seems rather small but captivates with its realism and penetrating gaze. François I succeeded his cousin Louis XII as king of France in 1515. The following year he appointed Jean Clouet as court painter. Among the most important works produced by Clouet in this role was a series of fine portraits of the king and the royal family. A portrait drawing by Clouet (Musée Condé, Chantilly) offers an insight into his working method, indicating that he would sketch the king from life and use the resulting drawing as a model for the final painting. While the facial features in this portrait correspond exactly to the Chantilly drawing, the sumptuous court costume has been freely added by the artist, which explains the strange discrepancy between the two parts. The medal of the Order of St. Michael (whose grand master was François I), on the other hand, was copied accurately from the model. The portrait shows the king at around thirty-five years old, at the height of his power, which is expressed through the subtle understatement of the portrait. Recently, the Louvre received the generous gift of another portrait of François I, this time in the guise of St. John the Baptist, which was also most likely painted by Clouet.

Jean Clouet, ca. 1480–1540
Portrait of François I, King of France, ca. 1530
H: 96 cm, L: 74 cm; Oil, wood (oak)
Richelieu, floor 2, room 7; INV. 3256

Jean Clouet, ca. 1480–1540
Portrait of François I represented as St. John the Baptist, 1518
H: 96 cm, L: 79 cm; Oil, wood
Richelieu, floor 2, room 7; R.F. 2005-12

Jean Cousin the Elder

EVA PRIMA PANDORA



This painting is the first well-known female nude in French art. For this innovative work the painter Jean Cousin, who worked in Paris, chose two famous female figures: one from the Bible and one from Greek mythology. The woman is shown in the guise of a classical nymph lying in a grotto situated in front of a river landscape, but in fact she possesses a dual identity. As the inscription hanging above her head announces, she is both Eve and Pandora. According to the biblical account, Eve, the ancestress of the human race, seduced Adam with the forbidden fruit from the Tree of Knowledge, thereby introducing original sin into the world. Pandora was the first woman to spread evil among humankind when, driven by curiosity, she disobeyed the instructions of Prometheus and opened the box. The double identity of Cousin's Eve-Pandora is also evident in her attributes. Her Eve side is represented by an apple branch and a skull (Adam's, symbolizing human mortality). The main attribute of her Pandora side, meanwhile, is the vase or "box." The snake coiled around the woman's arm is a symbol of sin associated with both Eve and Pandora. This work was recently restored, further revealing the idealized, sensual beauty of this exquisite female nude.

Jean Cousin the Elder, ca. 1490–1560
Eva Prima Pandora, ca. 1550
H: 97 cm, L: 150 cm; Oil on wood (oak)
Richelieu, floor 2, room 9; R.F. 2373

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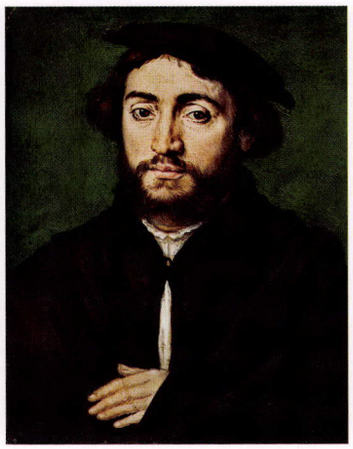
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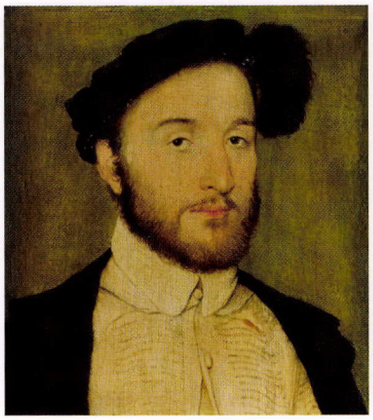
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Jean Perreal, known 1455–1530
1. *Portrait of a Woman*, ca. 1493
H: 24 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 6; R.F. 1993-20

Jean Perreal, known 1455–1530
2. *Portrait of a Man*, ca. 1493
H: 24 cm, L: 18 cm; Oil on wood
Richelieu, floor 2, room 6; R.F. 1993-8

Corneille de Lyon, ca. 1500–1575
3. *Pierre Aymeric*, 1534
H: 16 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1976-15

Corneille de Lyon, ca. 1500–1575
4. *Portrait of a Man*, ca. 1535
H: 18 cm, L: 15 cm; Oil, wood (nut)
Richelieu, floor 2, room 8; Inv. 9617

Corneille de Lyon, ca. 1500–1575
5. *Jacques Bertaut, Comptroller of the Royal Household*, ca. 1540
H: 20 cm, L: 15 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; Inv. 3269

Corneille de Lyon, ca. 1500–1575
6. *Mellin de Saint-Gelais (1491–1558)*, ca. 1545
H: 16 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1938-7

Corneille de Lyon, ca. 1500–1575
7. *Charles de La Rochefoucauld, Count Randan (1523–1562)*, ca. 1548
H: 15 cm, L: 13 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1961-10

Corneille de Lyon, ca. 1500–1575
8. *Louise de Rieux, Marquis of Elbeuf*, ca. 1550
H: 16 cm, L: 12 cm; Oil, wood (nut)
Richelieu, floor 2, room 8; R.F. 669

Corneille de Lyon, ca. 1500–1575
9. *Jean de Bourbon-Vendôme (1528–1557)*, ca. 1550
H: 19 cm, L: 15 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 357

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Corneille de Lyon, ca. 1500–1575
1. *Portrait of a Man*, formerly known as *François de Voisins, The Amber Knight*, ca. 1540
H: 16 cm, L: 13 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1938-6

Corneille de Lyon, ca. 1500–1575
2. *Presumed Portrait of Clément Marot (1496–1544)*, ca. 1536
H: 12 cm, L: 10 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1949-12

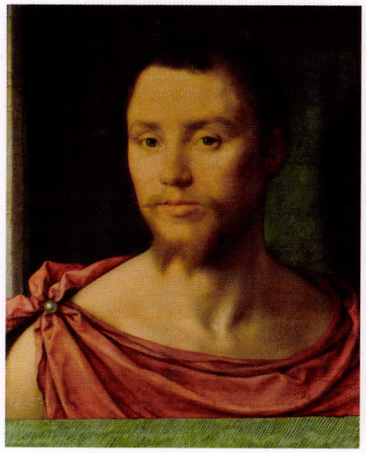
Corneille de Lyon, ca. 1500–1575
3. *Presumed Portrait of Jean de Brosse, Duke of Étampes*, ca. 1540
H: 16 cm, L: 13 cm; Oil, wood (nut)
Richelieu, floor 2, room 8; INV. 3258

Corneille de Lyon, workshop of, ca. 1500–1575
4. *François de Guerrier (1528–1598)*, ca. 1550
H: 41 cm, L: 29 cm; Oil on wood
Richelieu, floor 2, room 8; D.L. 1973-20

Corneille de Lyon, workshop of, ca. 1500–1575
5. *Charles de Cossé (1506–1564)*, ca. 1550
H: 17 cm, L: 14 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 3268

Corneille de Lyon, workshop of, ca. 1500–1575
6. *Jean d'Albon, Lord of Saint-André (1472–1549)*, ca. 1550
H: 17 cm, L: 13 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 342

Corneille de Lyon, workshop of, ca. 1500–1575
7. *Presumed Portrait of Jacqueline of Queille (1525–1579)*, ca. 1560
H: 21 cm, L: 16 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1938-8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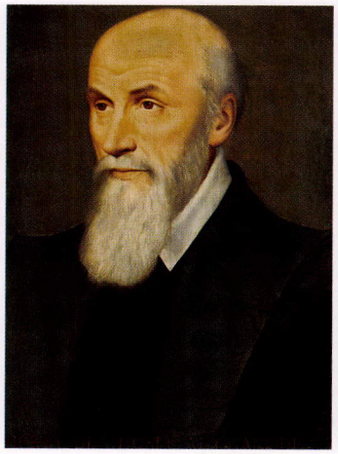
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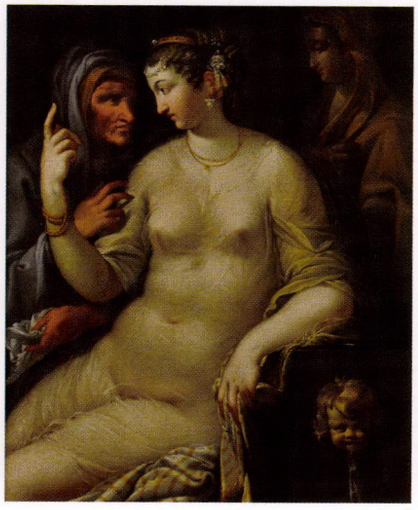
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Félix Chrétien (possible pseudonym of Bartholomeus Pons), 1535–1550
1. *Portrait of a Man in Antique Costume*, ca. 1535
H: 48 cm, L: 39 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1971-18

Painter of the French School, mid to late 16th century
2. *Jean Babou, Seigneur de la Bourdaisière (1511–1569)*, ca. 1558
H: 31 cm, L: 23 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; INV 3273

Painter of the French School, mid to late 16th century
3. *Chréstien de Savigny*, ca. 1560
H: 32 cm, L: 25 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; M.I. 841

Painter of the French School, mid to late 16th century
4. *Portrait of a Blind Flutist*, 1566
H: 62 cm, L: 50 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; R.F. 1948-26

Painter of the French School, mid to late 16th century
5. *Michel de l'Hospital (1506–1573)*, ca. 1566
H: 32 cm, L: 23 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; Inv. 3272

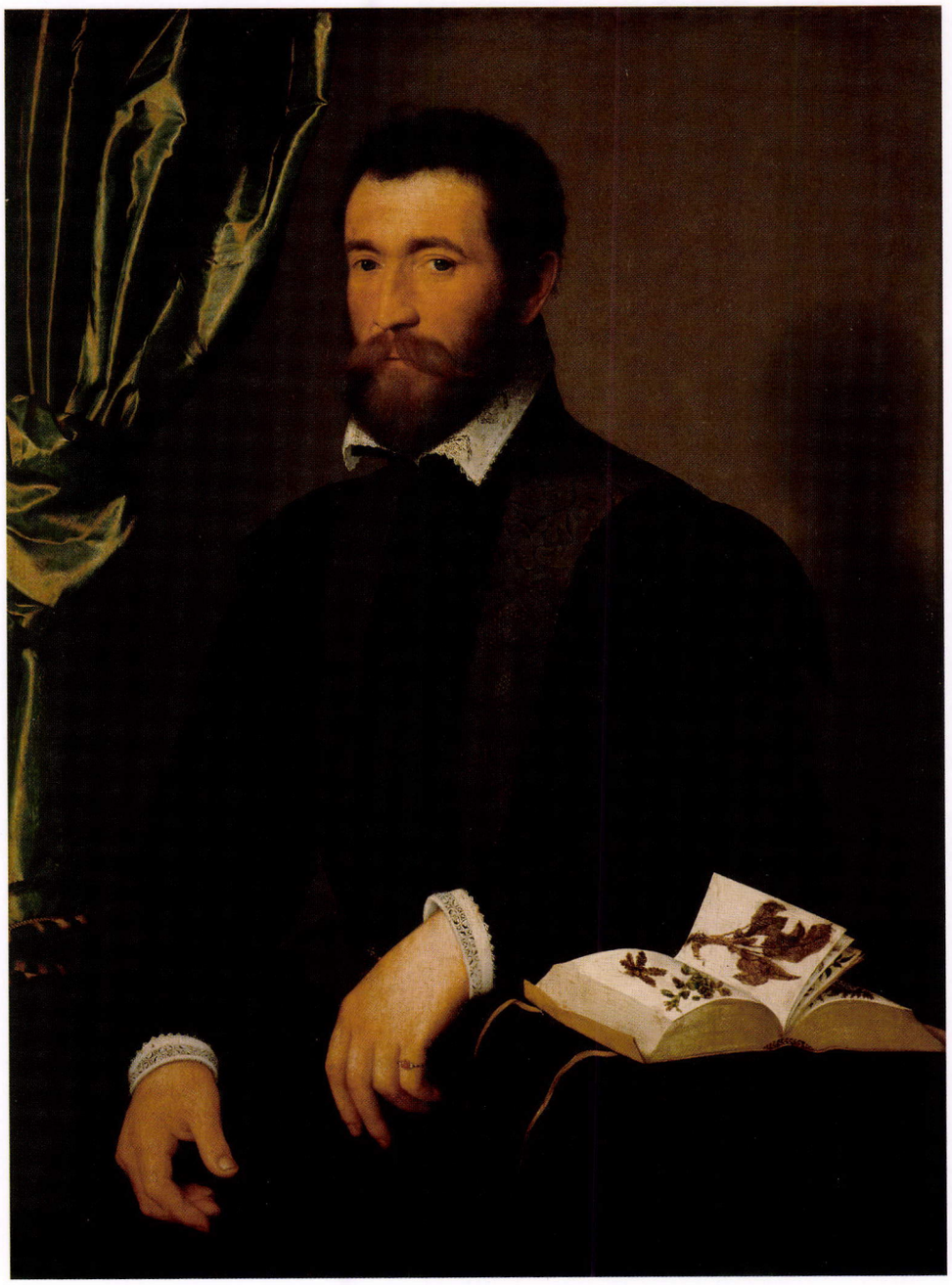
Painter of the French School, mid to late 16th century
6. *Catherine de' Medici (1519–1589)*, ca. 1580
H: 30 cm, L: 25 cm; Oil on wood (oak)
Richelieu, floor 2, room 8; Inv. 3276

François Quesnel, attributed to, 1543–1616
7. *Henry III (1551–1589), King of France*, ca. 1582
H: 66 cm, L: 52 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 3964

Anonymous French Painter, 16th century
8. *Vertumnus and Pomona*, ca. 1550
H: 107 cm, L: 88 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 2007-8

François Clouet

PIERRE QUTHE, APOTHECARY



This panel depicts a middle-aged man seated against a dark background. The man is portrayed half-length and rests his left arm on a table next to an open book. He wears a dark, high-necked garment with a collar of fine white lace that sets off his bearded face to great effect. The painter conveys the sitter's thoughtful and critical character through his questioning, gentle, but direct gaze. The scene is bordered by a silky green curtain hanging down on the left, beneath which is an original inscription providing important information about the identity of the artist and model: FR. IANETTI. OPUS / PE. QUTTIO. AMICO. SINGULARI / AETATIS SUE XLIII / 1562 ("The work of Fr. Janet for P. Quthe, his very good friend painted at the age of forty-three in 1562"). "Fr. Janet" is a pseudonym used by François Clouet, who often referred to himself as the "son of Jean" (the painter Jean Clouet). His friend Pierre Quthe (1519–after 1588) was a famous Paris apothecary, medicinal plant expert, and botanist, to which the open book in front of him alludes. Thus, at the height of his career, François Clouet masterfully embraced the portrait style of the Italian Mannerists, using a dark, uniform background to focus the viewer's full attention on the soberly dressed figure and his accompanying attributes.

François Clouet, ca. 1505–1572
Pierre Quthe, Apothecary, 1562
H: 91 cm, L: 70 cm; Oil, wood
Richelieu, floor 2, room 7; R.F. 1719

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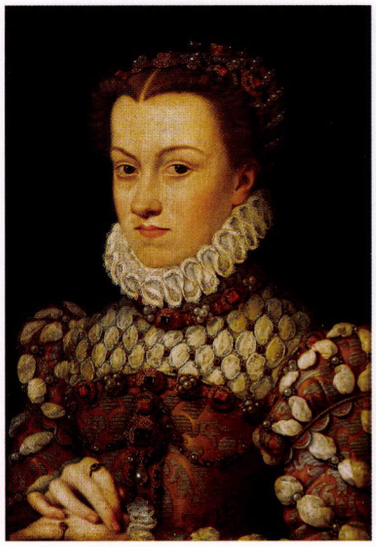

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François Clouet, workshop of, ca. 1505–1572
1. *François de Lorraine (1519–1563), Duke of Guise*, ca. 1550
H: 31 cm, L: 23 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; INV. 3267

François Clouet, workshop of, 16th century
2. *Henry II (1519–1559), King of France*, ca. 1559
H: 35 cm, L: 20 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; INV. 3259

François Clouet, workshop of, 16th century
3. *Louis de Saint-Gelais (1512–1589)*, ca. 1560
H: 31 cm, L: 22 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; INV. 3270

François Clouet, workshop of, 16th century
4. *François Hercule of France (1554–1584)*, ca. 1560
H: 33 cm, L: 25 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; M.I. 836

François Clouet, workshop of, 16th century
5. *Claude de Beaune Semblançay, Lady Chateaubrun*, 1563
H: 31 cm, L: 22 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; INV. 3277

François Clouet, workshop of, 16th century
6. *Pierre Forget, Lord of Fresnes (1544–1610)*, 1565
H: 30 cm, L: 23 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; R.F. 1941-29

François Clouet, ca. 1505–1572
7. *Elisabeth of Austria (1554–1592)*, 1571
H: 36 cm, L: 26 cm; Oil, wood (oak)
Richelieu, floor 2, room 8; INV. 3254

François Clouet, workshop of, 16th century
8. *Charles IX (1550–1574), King of France*, ca. 1575
H: 31 cm, L: 17 cm; Oil on wood
Richelieu, floor 2, room 8; INV. 3253

Fontainebleau School

THE TOILET OF VENUS

Fontainebleau School, mid 16th century
The Toilet of Venus, ca. 1550-1560
H: 97 cm, L: 126 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 658

Venus at her toilet was one of the most popular themes in Renaissance art. The antique motif offered an opportunity for the depiction of female nudes, something the unknown Italian-trained painter of the Fontainebleau school has taken full advantage of here. The naked goddess of love, depicted full-length, sits on the edge of her oval bathtub, admiring herself in a mirror as she does her hair. On her left kneels another naked and hardly less beautiful young maidservant or companion, who helps dry her. On the right, Venus's small son Cupid, in the guise of a chubby-cheeked putto, approaches his mother with an ointment jar containing, no doubt, exquisite oils or essences. He wears his quiver of arrows around his neck while his bow lies within reach at his feet. The room's sumptuous furnishings include a large ornate vase and a draped velvet curtain that forms a dark backdrop to the bathing scene—showing off the goddess of love's milky white skin to perfection. Venus sits on the edge of her bath in a provocative contrapposto pose—standing with one leg holding her full weight and the other leg relaxed—in readiness, it would seem, to seduce the viewer. In terms of iconography and overall aesthetic, the influence here of the Italian Renaissance masters—beginning with Rosso and continuing through Raphael—cannot be denied.

Fontainebleau School

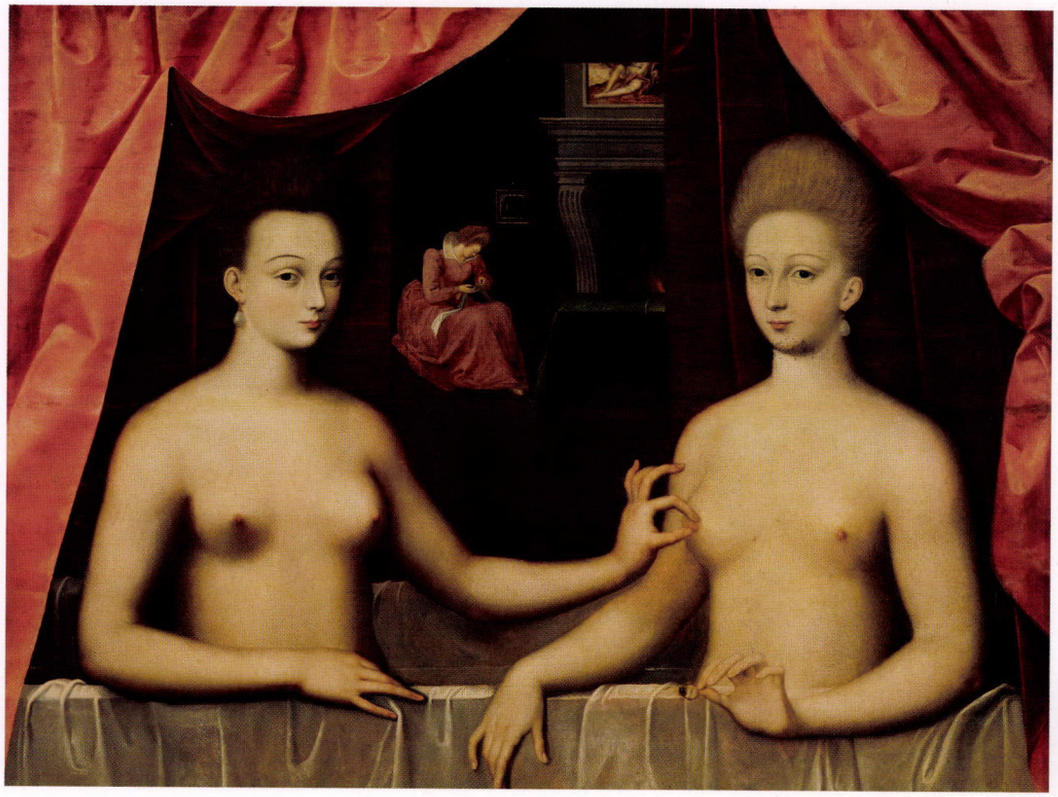
DIANA THE HUNTRESS

Fontainebleau School, mid 16th century
Diana the Huntress, ca. 1550
H: 191 cm, L: 132 cm; Oil on canvas
Richelieu, floor 2, room 9; INV. 445

Consummate elegance, seductiveness, and motifs from ancient mythology and history are the hallmarks of both the Fontainebleau school and one of its masterpieces, *Diana the Huntress*. The school took its name from the palace of Fontainebleau (started 1528), near Paris, built in the Renaissance style by Francis I. The king summoned a number of famous artists of the Italian Late Renaissance to France, among them Francesco Primaticcio and Rosso Fiorentino, to execute the interior decoration. They were succeeded around the middle of the 16th century by the French artists of the second Fontainebleau school, most of whom have remained anonymous. The model for this painting was a Greek sculpture of Diana in a bronze cast by Primaticcio. The nearly naked goddess, sporting a seductive smile, might be an idealized portrait of the famous beauty Diane de Poitiers, mistress of the French king Henry II (1519–1559). Diana's weapons of the hunt, her bow and arrows, can perhaps be interpreted as the attributes of Cupid, used by the goddess to arouse the viewer's love.

Fontainebleau School

PRESUMED PORTRAIT OF GABRIELLE D'ESTRÉES AND HER SISTER, THE DUCHESS OF VILLARS



Fontainebleau School, late 16th century
Presumed Portrait of Gabrielle d'Estrées and Her Sister, the Duchess of Villars, ca. 1594
H: 96 cm, L: 125 cm; Oil on wood (oak)
Richelieu, floor 2, room 10; R.F. 1937-1

This is one of the most famous and puzzling works of the Fontainebleau school. No conclusive interpretation has yet been offered of the unusual gesture, whereby the lady on the left takes the breast of her companion between finger and thumb. The two beauties, with their fashionably upswept hairdos, are presented in an intimate bathing scene. A sumptuous red curtain separates the "bathroom" from the rest of the salon-like space. A lady-in-waiting sits embroidering in the background. The beautiful young women have been identified as Gabrielle d'Estrées (1570/1573–1599) and one of her sisters, probably the Duchess of Villars. Gabrielle was the favorite mistress of King Henry IV of France (1553–1610). It is possible that the eye-catching gesture relates to Gabrielle's pregnancy and the imminent birth of César de Vendôme, Henry's illegitimate son, in 1594. Whether, with the ring she exhibits directly below her breast, Gabrielle is expressing her hopes of legitimizing the relationship will remain forever her secret. She died a few years later under mysterious circumstances while pregnant with Henry IV's third child.

Fontainebleau School, late 16th century
Mythological Allegory, ca. 1580
H: 130 cm, L: 96 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1946-22

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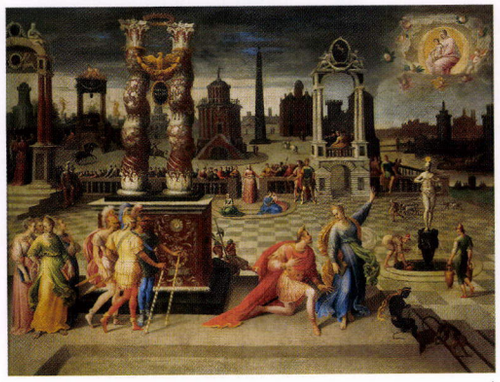

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Master of Flora, mid to late 16th century
1. *The Concert*, ca. 1550
H: 122 cm, L: 138 cm; Oil on canvas
Richelieu, floor 2, room 9; Inv. 447

Fontainebleau School, mid 16th century
2. *Charity*, ca. 1560
H: 147 cm, L: 97 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1970-31

Antoine Caron, 1521–1599
3. *Massacres of the Triumvirate*, 1566
H: 116 cm, L: 195 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1939-28

Antoine Caron, 1521–1599
4. *The Tiburian Sybil*, ca. 1575
H: 125 cm, L: 170 cm; Oil on canvas
Richelieu, floor 2, room 9; R.F. 1938-101

Ambroise Dubois, 1543–1614
5. *Theagenes Taking the Torch from Chariclea*, ca. 1590
H: 36 cm, L: 47 cm; Oil on wood
Richelieu, floor 2, room 10; R.F. 2002-11

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Henri Lerambert, attributed to, known 1568–1608
1. *The Funeral of Love*, ca. 1580
H: 164 cm, L: 209 cm; Oil on canvas
Richelieu, floor 2, room 10; R.F. 1954-4

Nicolas Tournier, 1590–1639
2. *Christ on the Cross, the Virgin, Mary Magdalene, St. John, and St. Francis of Paola*, 1628
H: 422 cm, L: 292 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 2000-7

Nicolas Régnier, 1591–1667
3. *The Fortune-Teller*, ca. 1626
H: 127 cm, L: 15 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 366

Guy François, 1578–1650
4. *Penitent Mary Magdalene*, ca. 1620
H: 105 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1985-20

Jacob Bunel, 1558–1614
5. *The Flute-Player*, 1591
H: 46 cm, L: 36 cm; Oil on canvas
Richelieu, floor 2, room 10; R.F. 2001-14

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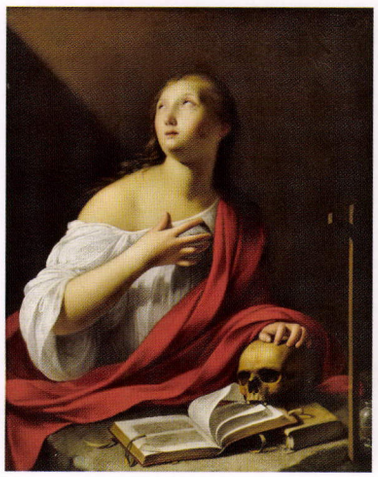

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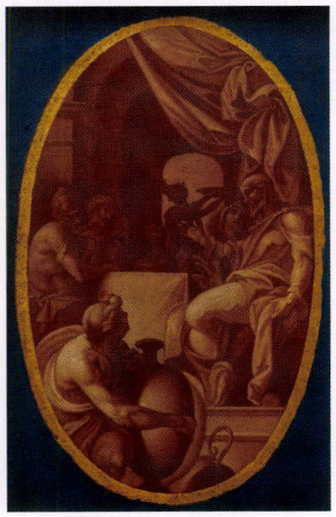

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Martin Fréminet, 1567–1619
1. *Allegory of Religion*, ca. 1608
H: 31 cm, L: 22 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11649

Martin Fréminet, 1567–1619
2. *Jesus Among the Doctors*, ca. 1608
H: 49 cm, L: 33 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11356

Martin Fréminet, 1567–1619
3. *The Dream of Joseph*, ca. 1608
H: 48 cm, L: 32 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11284

Martin Fréminet, 1567–1619
4. *The Wedding at Cana*, ca. 1608
H: 45 cm, L: 30 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11380

Martin Fréminet, 1567–1619
5. *The Meal at the House of Simon*, ca. 1608
H: 51 cm, L: 33 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11381

Martin Fréminet, 1567–1619
6. *The Temptation of Christ in the Desert*, ca. 1608
H: 52 cm, L: 33 cm; Camaïeu, canvas laid on carton
Richelieu, floor 2, room 10; 11395

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Painter of the French School, late 16th century
1. *The Wedding Dance of the Duke de Joyeuse*, ca. 1581
H: 41 cm, L: 65 cm; Oil, copper
Richelieu, floor 2, room 8; INV. 8731

Quentin Varin, 1570–1634
2. *The Burial of Christ*, ca. 1570–1634
H: 84 cm, L: 68 cm; Oil on canvas
Richelieu, floor 2, room 10; R.F. 2830

Simon Vouet, 1590–1649
3. *Gaucher de Chatillon (1250–1328), Constable of France*, ca. 1632
H: 218 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1937-119

Simon Vouet, 1590–1649
4. *Giovan Carlo Doria (1576–1625)*, 1621
H: 129 cm, L: 95 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 1979-20

Simon Vouet, 1590–1649
5. *The Madonna of the Oak Branch*, also known as *The Madonna Hesselin*, ca. 1640
H: 97 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 19; R.F. 2004-19

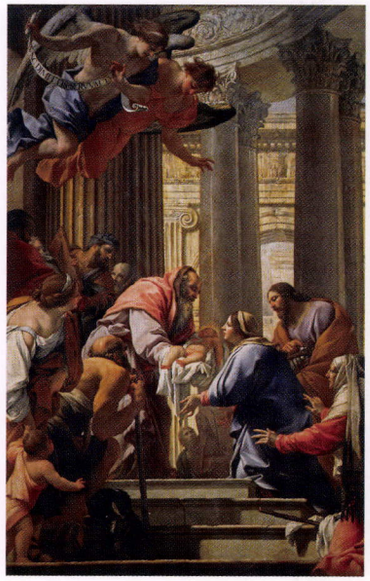
Simon Vouet, 1590–1649
6. *The Holy Family with St. Elizabeth and the Infant St. John*, ca. 1642
H: 132 cm, L: 125 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1983-87

Simon Vouet

ALLEGORY OF WEALTH

The French Baroque painter Simon Vouet stands today in the shadow of his famous contemporary Nicolas Poussin. In fact, the two painters were not direct competitors: after Poussin settled in Rome, Vouet was more like a Parisian counterpart to the slightly younger painter. The two artists painted in a similar style. Influenced at first by Caravaggio's dramatic chiaroscuro, their palette gradually grew lighter and their forms more distinct. This work, undoubtedly one of a series of allegorical paintings made for the royal apartments in the Château de Saint-Germain-en-Laye, exemplifies the classical style practiced by Vouet after returning from Rome in 1627. Despite the compelling and sweeping movement of the figures, the overall impression is of order and clarity. This is reinforced by the clear outlines of the figures and the preponderance of fewer and therefore larger fields of color. The bright, light pastel hues of the garments are harmoniously coordinated and strong color contrasts are therefore avoided. The figure of Wealth is the very embodiment of opulence. The radiant color of her robes symbolizes gold and money while the putto on the left holds aloft further treasures. In addition to depicting earthly riches, the painting also presents intellectual and spiritual values in the form of the book and the putto pointing heavenward.

Simon Vouet, 1590–1649
Allegory of Wealth, ca. 1640
H: 170 cm, L: 124 cm; Oil on canvas
Richelieu, floor 2, room 12; Inv. 8500



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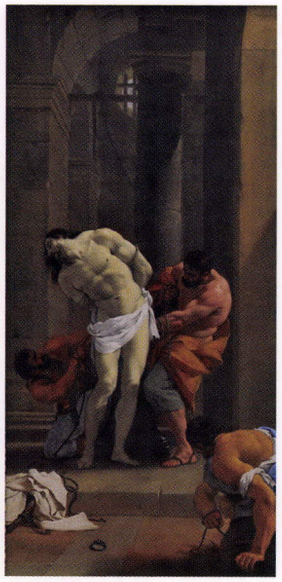

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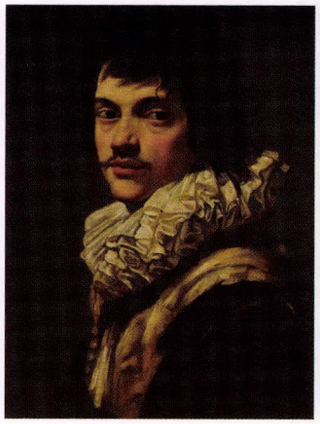

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Simon Vouet, 1590–1649
1. *The Presentation in the Temple*, ca. 1640
H: 393 cm, L: 250 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 8492

Simon Vouet, 1590–1649
2. *Heavenly Charity*, ca. 1640
H: 192 cm, L: 132 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 8498

Simone Vouet, attributed to, 1590–1649
3. *Christ at the Column*, ca. 1640
H: 128 cm, L: 66 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8066

Simon Vouet, 1590–1649
4. *Portrait of a Young Man*, ca. 1640
H: 55 cm, L: 41 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 783

Simon Vouet, 1590–1649
5. *St. William of Aquitaine*, ca. 1627
H: 116 cm, L: 91 cm; Oil on canvas
Richelieu, floor 2, room 11; D.L. 1970-19

Simon Vouet, 1590–1649
6. *Louis XIII and Two Female Figures Representing France and Navarre*, ca. 1640
H: 163 cm, L: 154 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 8506

Simon Vouet, 1590–1649
7. *Polyhymnia, Muse of Eloquence*, ca. 1640
H: 81 cm, L: 100 cm; Oil, wood
Sully, floor 2, room 30; M.I. 1119

Valentin de Boulogne (*Le Valentin*)

CONCERT WITH BAS-RELIEF

It is thought that as a young man Valentin de Boulogne traveled to Italy, where he came into contact with the Baroque painting of Caravaggio (1571–1610), whose naturalistic style he immediately adopted. Although regarded as one of the most important of the Caravaggisti, Valentin de Boulogne, who had probably trained with his father in Coulommiers (Seine-et-Marne), nevertheless retained his own distinctive character. This is evident in *Concert with Bas-relief*, which at first glance seems inspired entirely by the Italian master. In particular, the figures behind the table in the middle ground seem to be direct replicas from paintings by Caravaggio. In general, however, the painting style seems more somber than is characteristic of the Italian. Other parts, such as the face and bust of the young guitar player or the silvery white stocking of the lutenist on the right of the foreground, strongly stand out. The scene is set in a typical Roman dive. A block of antique marble, decorated on the front with a relief, serves the gathered musicians and singers as a table. The edges of the stone block form a V that dictates the composition of the entire work.

Valentin de Boulogne (Le Valentin), 1591–1632
Concert with Bas-Relief, ca. 1625
H: 173 cm, L: 214 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8253

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Valentin de Boulogne (Le Valentin), 1591–1632
1. *The Innocence of Susanna Recognized*, ca. 1625
H: 175 cm, L: 211 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8245

Valentin de Boulogne (Le Valentin), 1591–1632
2. *Meeting in a Tavern*, ca. 1625
H: 96 cm, L: 133 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8255

Valentin de Boulogne (Le Valentin), 1591–1632
3. *The Judgment of Solomon*, ca. 1625
H: 176 cm, L: 210 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8246

Valentin de Boulogne (Le Valentin), 1591–1632
4. *A Concert*, ca. 1628
H: 175 cm, L: 216 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8252

Valentin de Boulogne (Le Valentin), 1591–1632
5. *The Fortune-Teller*, ca. 1628
H: 125 cm, L: 175 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 8254

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
The Happy Family, or The Return from the Baptism, 1642
H: 61 cm, L: 78 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 1941-20

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
The Peasants' Meal, 1642
H: 97 cm, L: 122 cm; Oil on canvas
Sully, floor 2, room 29; M.I. 1088

Louis Le Nain or Antoine Le Nain

PEASANT FAMILY

Louis Le Nain and his brothers Antoine and Mathieu (Laon ca. 1607–1677) are among the best-known French genre painters of the 17th century. They are associated mainly with paintings of peasants and craftsmen going about their business, rendered as a rule in dark, earthy colors and clearly influenced by the strong Caravaggesque current in Europe at that time. Despite their ragged clothing and coarse facial features, the members of this peasant family by Louis or Antoine Le Nain—or, perhaps, by both—are not short of dignity. Even though the figures are archetypes of the peasant class rather than actual portraits, the artist has nevertheless endowed them with individual features. This depiction of a family gathered around the low table appears at first glance to be a mealtime scene—but if it is, the meal is a meager one. Apart from the large loaf of bread being sliced by the father, the only other foodstuff on the table is salt (in a cellar), while the soup tureen on the floor appears to be empty. The old mother holds an earthenware jug and a drinking glass (of a delicacy one would not expect to find in a simple peasant home) containing red wine. Some of the children in the scene gaze at the viewer with big eyes full of expectation. While it may appear as if the Le Nain brothers were presenting a straightforward scene of daily life in the manner of their Dutch and Flemish contemporaries, in actuality, this curious work conceals a religious symbolism, with the bread, salt, and wine alluding to the Eucharist.

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
Peasant Family, ca. 1642
H: 113 cm, L: 159 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 2081

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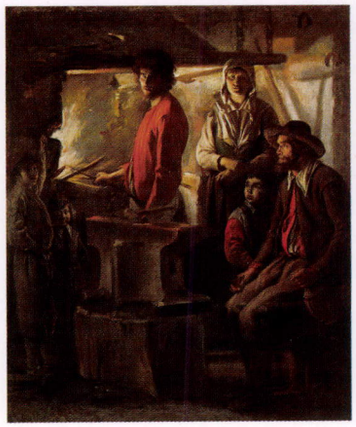

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Louis Le Nain, Antoine Le Nain, or Mathieu Le Nain, ca. 1610–1648; 1607–1677
1. *The Pontifical Mass, also known as A Bishop Rising to the Altar*, ca. 1650
H: 54 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 27; INV. 6841

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
2. *The Forge, or A Marshal in His Forge*, ca. 1650
H: 69 cm, L: 57 cm; Oil on canvas
Sully, floor 2, room 29; INV. 6838

Louis Le Nain, Antoine Le Nain, or Mathieu Le Nain, ca. 1610–1648; 1607–1677
3. *The Adoration of the Shepherds*, ca. 1630
H: 287 cm, L: 140 cm; Oil on canvas
Sully, floor 2, room 29; INV. 6837

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
4. *The Rejection of St. Peter*, ca. 1640
H: 92 cm, L: 118 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 2008-56

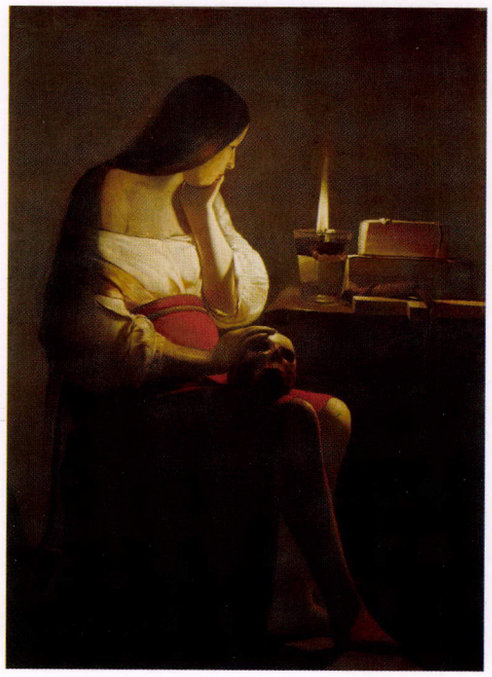
Louis Le Nain or Antoine Le Nain, ca. 1610–1648
5. *The Cigar, also known as The Guard*, 1643
H: 117 cm, L: 137 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1969-24

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
6. *The Cart, or The Return of the Haymakers*, 1641
H: 56 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 258

Louis Le Nain or Antoine Le Nain, ca. 1610–1648
7. *The Academy*, also known as *The Meeting of Amateurs*, ca. 1640
H: 116 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 701

Georges de La Tour

MAGDALENE WITH THE NIGHT-LIGHT OR THE PENITENT MAGDALENE



Georges de La Tour, 1593–1652
Magdalene with the Night-light or The Penitent Magdalene, ca. 1640
H: 128 cm, L: 94 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1949-11

St. Mary Magdalene, as the story goes, was a harlot who renounced her life of sin, embraced God through her repentance, and was eventually made a saint. The penitent Magdalene was one of the most popular themes in Baroque art, and Georges de La Tour himself produced several versions of the subject (including those found in the National Gallery of Art in Washington, D.C., the Los Angeles County Museum of Art, and the Metropolitan Museum of Art in New York). The Louvre's version is the painter's latest and most intense. The scene has been stripped down to a few essential elements and is bathed in a severe chiaroscuro. Only the glass of water, the saint's face, and her seminaked upper body are illuminated by the flickering candle, which is the sole source of light. It is possible for viewers to lose themselves in contemplation of this picture almost as intensely as the Magdalene immerses herself in Christ. There are a number of clues to the saint's thoughts. The skull, the flame of the candle, and the reflection of the light in the water glass symbolize the transience of human existence, while the holy scriptures and the crucifix are signs that Mary Magdalene has turned away from vice and dedicated her life to the imitation of Christ.

Georges de La Tour

CHRIST WITH ST. JOSEPH IN THE CARPENTER'S SHOP

Georges de La Tour, 1593–1652
Christ with St. Joseph in the Carpenter's Shop, ca. 1642
H: 137 cm, L: 102 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1948-27

Georges de La Tour enjoyed an outstanding reputation during his lifetime but was subsequently neglected for centuries until his rediscovery in 1915. That year an exhibition of the Baroque painters influenced by Caravaggio brought La Tour's dramatic realism new recognition that has endured to the present day. *Christ with St. Joseph in the Carpenter's Shop* is more strongly influenced by Caravaggio, with whose work La Tour may have become acquainted during a sojourn in Rome, than any of his other paintings. Even the facial features of Christ's foster father, Joseph, were copied from Caravaggio's model. However, while Caravaggio's paintings are always brightly spotlit, in order to create an air of mystery La Tour often makes use of a light source within the picture itself. Here this light source is the candle with which the child illuminates Joseph's nighttime carpentry work; the wood is a clear symbol foreshadowing the crucifixion. The boy guards the flame with his hand, allowing La Tour to demonstrate his consummate skill as a painter in his depiction of the light shining through the cracks between Christ's fingers. To a far greater extent than the craftsman Joseph, the child appears as an almost celestial being composed of light, and it is this combination of naturalism and transcendence that explains the unique fascination of La Tour's paintings.

Georges de La Tour

THE CHEAT, ALSO KNOWN AS THE CHEAT WITH THE ACE OF DIAMONDS

Georges de La Tour, 1593–1652
The Cheat, also known as *The Cheat with the Ace of Diamonds*, 1633–1639
H: 106 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1972-8

In addition to depicting religious subjects, Georges de La Tour also painted a number of genre scenes. As so often in Baroque painting, however, what appear to be straightforward scenes of everyday life have a deeper meaning. In the case of *The Cheat with the Ace of Diamonds*, this other meaning focuses on three vices regarded in the 17th century as being among the worst sins: gambling, wine, and sexual indulgence. (Caravaggio, who was known to imbue his genre scenes with a deeper moral significance, also explored this theme.) Here, each of the three figures on the left of the table represents one of these sins by which the young nobleman on the right is about to be seduced. Unlike the viewer, the boy—innocence personified—suspects nothing of the evil that lies in wait for him. The viewer therefore becomes an accessory to the cardsharp whom we see removing an ace of diamonds from its hiding place behind his back. With the cards in his right hand he points to the second sin, wine, which is being proffered by the young woman in a yellow headscarf. In the middle of the table sits a richly bejeweled and exquisitely dressed harlot, the personification of female seductiveness, who with her eyes and hand gesture seems to be urging her two accomplices to act. Georges de La Tour here practices a degree of pictorial alchemy, demonstrating how he could imbue a daytime scene with the same powerful aura of mystery that characterizes the evocative nocturnes for which he is most famous. La Tour painted a second version of the painting, with the ace of spades as the false card, that is now in the Kimbell Art Museum in Fort Worth, Texas.

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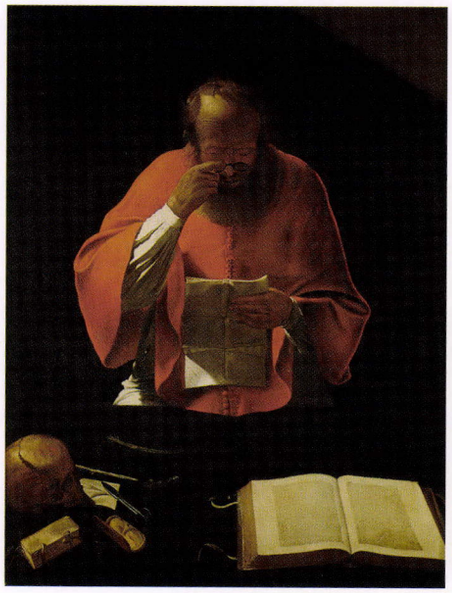

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Georges de La Tour, 1593–1652
1. *The Adoration of the Shepherds*, ca. 1644
H: 107 cm, L: 131 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 2555

Georges de La Tour, follower of, 17th century
2. *St. Jerome Reading*, 17th century
H: 122 cm, L: 93 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 3928

Georges de La Tour, 1593–1652
3. *St. Sebastian Tended by St. Irene*, ca. 1649
H: 167 cm, L: 131 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1979-53

Georges de La Tour, 1593–1652
4. *Saint Thomas with the Pike*, ca. 1630
H: 70 cm, L: 62 cm; Oil on canvas
Richelieu, floor 2, room 28; R.F. 1988-15

Georges de La Tour, follower of, 17th century
5. *The Education of the Virgin*, 17th century
H: 88 cm, L: 103 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1974-15

Claude Vignon

THE YOUNG SINGER

Claude Vignon is considered one of the most important exponents of the Early Baroque in France, a style heavily influenced by the Italian painter Caravaggio (1571–1610). With his naturalistic manner, his predilection for genre scenes, and the dramatic chiaroscuro of his figure settings, Caravaggio revolutionized art in the years around 1600. *The Young Singer* is unmistakably inspired by the Italian, whose work Vignon could have studied during his brief residency in Italy between 1610 and 1615. The animation with which Vignon has captured the figure creates a strong sense of realism. The singer looks up from his music and directs his ardent gaze at the viewer. His face is brightly spotlit and is dominated by large, dreamy eyes and a full, sensual mouth. The picture's most striking feature, however, is the voluminous yellow-gold sleeve, which occupies much of the foreground. In fact, for a while the painting was indeed called *The Yellow Sleeve*. Vignon displays enormous mastery in his execution of the shiny fabric. His very free handling, with large patches of pigment, was judged by many experts to be too modern for the early 17th century, and for a long time the work was therefore attributed to the French Rococo painter Jean-Honoré Fragonard.

Claude Vignon, 1593–1670
The Young Singer, ca. 1622
H: 95 cm, L: 90 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 1966-6

Claude Vignon, 1593–1670
St. Catherine Refusing to Sacrifice to Idols, ca. 1623
H: 147 cm, L: 210 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 2008-3

Claude Vignon, 1593–1670
Solomon and the Queen of Sheba, also known as Esther before Ahasuerus, 1624
H: 80 cm, L: 119 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 3737

Claude Vignon, 1593–1670
The Death of St. Anthony, ca. 1620
H: 165 cm, L: 131 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 1939-7

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Nicolas Poussin, 1594–1665
1. *Bacchus as a Child*, also known as *The Little Bacchanale*, ca. 1624
H: 97 cm, L: 136 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 7295

Nicolas Poussin, 1594–1665
2. *Bacchanale with a Guitar Player*, also known as *The Big Bacchanale*, ca. 1627
H: 121 cm, L: 175 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 7296

Nicolas Poussin, 1594–1665
3. *Echo and Narcissus*, ca. 1630
H: 74 cm, L: 100 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 7297

Nicolas Poussin, 1594–1665
4. *The Rescue of Young Pyrrhus*, ca. 1637
H: 159 cm, L: 206 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7292

Nicolas Poussin, 1594–1665
5. *Diogenes Throwing His Bowl*, 1648
H: 160 cm, L: 221 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7308

Nicolas Poussin, 1594–1665
6. *Orpheus and Eurydice*, ca. 1650
H: 124 cm, L: 200 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7307

Nicolas Poussin, 1594–1665
7. *Autumn, or The Grapes from the Promised Land*, 1660–1664
H: 117 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 7305

Nicolas Poussin, 1594–1665
8. *Summer, or Ruth and Boaz*, 1660–1664
H: 118 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 7304

Nicolas Poussin, 1594–1665
9. *Spring, or Paradise on Earth*, 1660–1664
H: 118 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 16; INV. 7303

Nicolas Poussin, 1594–1665
10. *Apollo and Daphne*, 1664
H: 155 cm, L: 200 cm; Oil on canvas
Richelieu, floor 2, room 18; M.I. 776

EFFIGIES NICOLA POUSSINI ANDEL
YENSIS PICTORIS
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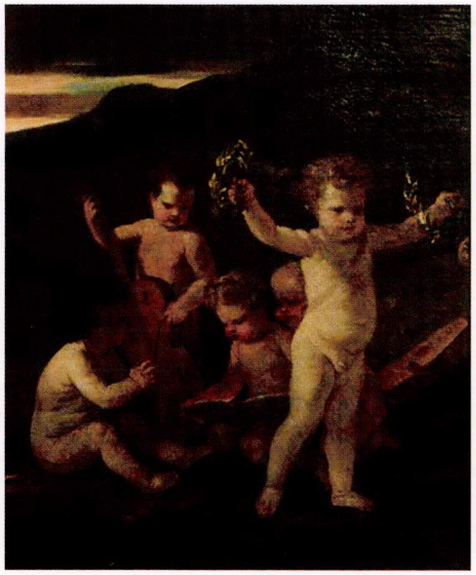
1650



Nicolas Poussin, 1594–1665
Concert of Cupids, ca. 1627
H: 57 cm, L: 51 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 7299

Nicolas Poussin

SELF-PORTRAIT

Unlike various other artists, Nicolas Poussin painted very few self-portraits. The Louvre portrait was painted at the request of his friend Paul Fréart de Chantelou (1609–1694), a great admirer and collector of Poussin's work. The 56-year-old Poussin has depicted himself in his studio among his paintings. While his upper body is shown in three-quarter profile, he has turned his head to directly face the viewer, whom he seems to fix with a stern, level gaze. His right hand rests on a portfolio—of sketches perhaps—tied up with a ribbon, undoubtedly suggesting the preeminence of drawing over painting. The artist's head occupies the exact center of the picture and is framed by the paintings in the background. While the canvas at the front bears only an inscription, the one behind it reveals parts of two figures. Particularly striking is the young blond woman of antique-looking dress and profile whose headdress is decorated with an eye. She symbolizes the sense of sight and, by extension, the art of painting. A second person, cut off by the frame, can be seen embracing her. This second figure has been interpreted as a personification of friendship—more specifically that of Poussin and Chantelou's.

Nicolas Poussin, 1594–1665
Self-Portrait, 1650
H: 98 cm, L: 74 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7302

Nicolas Poussin

THE TRIUMPH OF FLORA

Nicolas Poussin, 1594–1665
The Triumph of Flora, ca. 1627
H: 165 cm, L: 241 cm; Oil on canvas
Richelieu, floor 2, room 13; INV. 7298

The Triumph of Flora is one of a number of masterpieces produced by Nicolas Poussin during his first few years in Rome. Despite having several prominent supporters, the young painter had to compete with Italian artists for recognition and commissions during this early period. Instead of lucrative paintings for churches, he produced mainly mythological scenes for private collectors. In *The Triumph of Flora* the French painter brought to bear his entire expertise. The work quickly became a stepping-stone to success for Poussin in Italy. Its first owner was probably Cardinal Aluigi Omodei (1608–1685), from whose estate the passionate Poussin collector Louis XIV acquired it. The picture shows Flora, the Roman goddess of flowers, riding on a triumphal chariot drawn by putti. The chariot is surrounded by figures scattering and picking flowers, among them the hero Ajax, in gleaming breast armor, and the beautiful youth Narcissus. On the left Venus, the goddess of love, is shown striding forward accompanied by Cupid figures and Adonis, the god of vegetation and one of her lovers, who offers anemones to the stumbling Hyacinthus. In this work Poussin intensifies Flora's triumphal procession into a veritable festival of love, which, we are told, blooms above all in the spring.

Nicolas Poussin

THE FINDING OF MOSES

Nicolas Poussin, 1594–1665
The Finding of Moses, 1648
H: 118 cm, L: 199 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7271

The Louvre possesses the world's largest and highest-quality collection of works by Nicolas Poussin, most of them deriving from the former royal collections. *The Finding of Moses* found its way into the possession of Louis XIV from the collection of royal garden designer André Le Nôtre in 1693. It is the painter's first version of the story of the rescuing of the infant Moses by Thermusis, Pharaoh's daughter, based on the biblical account (Exodus 2:1–9). He later went on to paint two more versions of the moving scene. The newborn Moses was placed by his mother, Jocabed, in a basket on the Nile and left to his fate. He was discovered by Thermusis, a known persecutor of the Jews, and brought ashore by a slave. Poussin's Nile landscape is more reminiscent of the countryside around Rome, where the painter had settled in 1624, than Egypt; for example, the river that dominates the background was surely inspired by the Tiber, along whose banks Poussin would stroll nearly every day. The only local color is provided by the pyramid, which was probably modeled on the Pyramid of Cestius in Rome. The radiance of the garments is captivating. The figure with the cornucopia on the far left is probably the classical river god Nile.

Nicolas Poussin

THE ISRAELITES GATHERING MANNA IN THE DESERT

Nicolas Poussin, 1594–1665
The Israelites Gathering Manna in the Desert, ca. 1637
H: 92 cm, L: 128 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7275

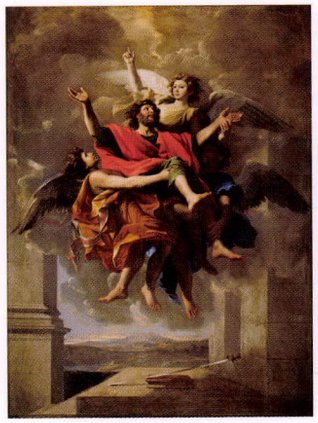
This monumental work filled with figures describes a scene from the biblical story of Moses. The Book of Exodus (16:13–15) tells how the Israelites had to cross a desert during their departure from Egypt. When their food ran out, in desperation they asked their leader Moses for help. Moses turned to God, who sent the starving people a kind of seed, which they called "manna." Nicolas Poussin combines various episodes of the story and depicts a wide range of characters and reactions to the events, developing through his description of each figural group a comprehensive collection of figure types and emotions—in other words, he "paints the passions." The central figure is Moses, in a bright red cape, pointing to heaven with his index finger. He is surrounded by Israelites pleading for food. They seem to have not noticed that the miracle of the manna has already occurred on the right-hand side, where men and women can be seen gathering the "bread from heaven." Two men are even fighting for the food, while another devours the manna hungrily. The group centered around the woman on the left, who can be seen giving her breast not only to her young boy but also to a feeble old woman, is a symbolic expression of compassion on the model of *caritas Romana* (Roman charity).

Nicolas Poussin

ST. JOHN BAPTIZING THE PEOPLE

Nicolas Poussin, 1594–1665
St. John Baptizing the People, ca. 1635
H: 122 cm, L: 199 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7287

During his long career as a painter, Nicolas Poussin turned repeatedly to the theme of the baptism. This work, based on an earlier version of the same theme that he painted for his friend and patron Cassiano del Pozzo, is one of Poussin's earliest interpretations of the subject, and it stands out for its great focus and balance. The impression of harmony is created by the uniform coloring, clear direction of the light, and almost symmetrical composition. At the center of the scene, which is set against a deep landscape backdrop, is St. John the Baptist. John leans forward slightly as he steps up to baptize, with a blessing-like gesture, the two believers kneeling before him. On the left, more candidates are shown readying themselves, undressing with impatient gestures. Their wives and children are waiting on the right while a number of doubting elders discuss the baptism process with sweeping gestures. Each figure displays a different reaction, which results in the picture operating as a kind of psychograph. Some of the figures seem to be replicas from other famous paintings. The youth in the green tunic on the right, for example, resembles Leonardo da Vinci's St. John.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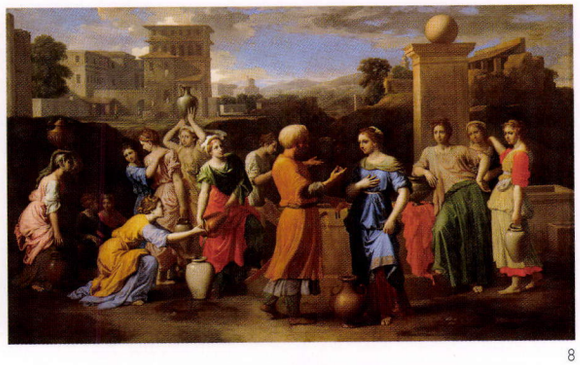
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Nicolas Poussin, 1594–1665
1. *The Apotheosis of St. Paul*, ca. 1649
H: 94 cm, L: 120 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7288

Nicolas Poussin, 1594–1665
2. *The Assumption of the Virgin*, 1649
H: 325 cm, L: 250 cm; Oil on canvas
Sully, floor 2, room 26; INV. 7284

Nicolas Poussin, 1594–1665
3. *Time Saving Truth from Envy and Discord*, 1641
Ø: 297 cm D3; Oil on canvas
Sully, floor 2, room 19; INV. 7301

Nicolas Poussin, 1594–1665
4. *The Inspiration of the Poet*, ca. 1629
H: 183 cm, L: 213 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1774

Nicolas Poussin, 1594–1665
5. *The Plague of Ashdod*, ca. 1630
H: 149 cm, L: 200 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7276

Nicolas Poussin, 1594–1665
6. *The Rape of the Sabine Women*, 1637
H: 444 cm, L: 234 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7290

Nicolas Poussin, 1594–1665
7. *The Judgment of Solomon*, 1649
H: 148 cm, L: 198 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7277

Nicolas Poussin, 1594–1665
8. *Eliezer and Rebecca*, 1648
H: 98 cm, L: 136 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7270

Nicolas Poussin, 1594–1665
9. *Moses Turning Aaron's Staff into a Serpent*, ca. 1647
H: 92 cm, L: 128 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7274

Nicolas Poussin, 1594–1665
10. *Infant Moses Trampling Pharaoh's Crown*, 1647
H: 120 cm, L: 195 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7273

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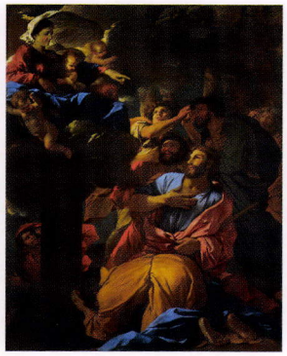
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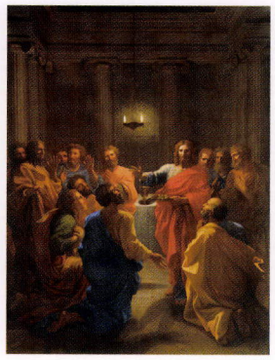
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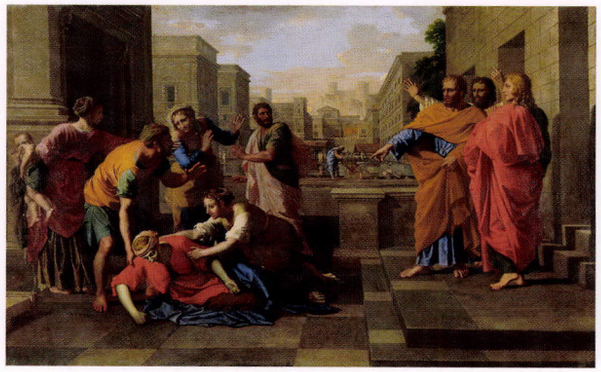
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Nicolas Poussin, 1594–1665
1. *Moses Saved from the Water*, 1638
H: 94 cm, L: 121 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7272

Nicolas Poussin, 1594–1665
2. *The Virgin Appearing to St. James the Elder*, ca. 1624
H: 57 cm, L: 40 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 7285

Nicolas Poussin, 1594–1665
3. *The Holy Family with SS. John, Elizabeth, and Joseph Praying*, 1656
H: 101 cm, L: 150 cm; Oil on canvas
Sully, floor 2, room 26; INV. 7279

Nicolas Poussin, 1594–1665
4. *The Miracles of St. Francis Xavier*, 1649–1650
H: 148 cm, L: 120 cm; Oil on canvas
Sully, floor 2, room 19; INV. 7289

Nicolas Poussin, 1594–1665
5. *Christ and the Adulteress*, 1653
H: 119 cm, L: 176 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7282

Nicolas Poussin, 1594–1665
6. *Jesus Christ Instituting the Eucharist*, 1653
H: 121 cm, L: 195 cm; Oil on canvas
Sully, floor 2, room 19; INV. 7283

Nicolas Poussin, 1594–1665
7. *Death of Sapphire*, ca. 1629
H: 301 cm, L: 242 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7286

Nicolas Poussin, 1594–1665
8. *The Holy Family with SS. John and Elizabeth in a Landscape*, 1656
H: 68 cm, L: 51 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7280

Nicolas Poussin, 1594–1665
9. *The Healing of the Blind of Jericho*, ca. 1650
H: 94 cm, L: 122 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7281

Nicolas Poussin, 1594–1665
10. *Santa Francesca Romana*, ca. 1657
H: 130 cm, L: 101 cm; Oil on canvas
Richelieu, floor 2, room 14; R.F. 1999.1

Nicolas Poussin

THE ARCADIAN SHEPHERDS, ALSO KNOWN AS ET IN ARCADIA EGO

Nicolas Poussin, 1594–1665
The Arcadian Shepherds, also known as *Et in Arcadia Ego*, ca. 1638
H: 85 cm, L: 121 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7300

The region of the Peloponnese known as Arcadia (present-day Greece) was regarded even in antiquity as a kind of promised land or earthly paradise. This remote and mountainous territory was stylized by the poets as the setting of the Golden Age. Its inhabitants lived in harmony with nature as simple but happy shepherds, unburdened by the tribulations of everyday life or the social constraints of the cities. Nicolas Poussin's work is no pastoral idyll, however. The painting depicts four people standing around a large stone monument that obstructs the view of a barren and mountainous background landscape. A shepherd laboriously tries to decipher the inscription on the sarcophagus. Kneeling before the tombstone in the pose of a classical athlete, he points out each individual letter with his index finger. Another youth, dressed like the first, in no more than sandals and a loose-fitting cloth, turns to the personification of Fate, who stands on the right, for an explanation. The inscription reads: "*Et in Arcadia ego*," meaning that even in Arcadia, a land resembling paradise, lurks death. Formerly belonging to Louis XIV, a king with a passion for splendor, this work is thus a reminder of the transience of life on earth. As such, it perfectly encapsulates Poussin's intellectual and philosophical approach to art, one that would not allow him to be satisfied with a mere representation of nature. Rather, he sought to transform—to elevate—each work of art into a thoughtful reflection of, or a meditation on, larger, more significant themes.

Nicolas Poussin

WINTER, OR THE DELUGE

Nicolas Poussin, 1594–1665
Winter, or The Deluge, ca. 1600
H: 118 cm, L: 160 cm; Oil on canvas
Richelieu, floor 2, room 14; INV. 7306

Winter is part of a cycle of the four seasons painted by Nicolas Poussin for Duc Armand-Jean du Richelieu (1639–1715), who subsequently surrendered them to the French king Louis XIV in payment of a gambling debt. As with the other paintings in the series, Poussin based the theme of winter not on a landscape, genre scene, or allegory but instead on a biblical subject, in this case the Flood. In the foreground of this predominantly dark picture, Poussin has depicted the battle for survival of men and women trying desperately to save themselves from the torrent. People can be seen holding fast with their last remaining strength to planks of wood, a boat, or their animals. On the right a mother passes her child to her husband who has scrambled onto some rocks. On the left a snake, symbolizing original sin and hence the cause of the deluge, slithers up to safety. In the middle ground a man raises his arms imploringly toward heaven. Behind him it is possible to make out Noah's Ark, which alone will survive the end of the world. The last paintings completed by Poussin before his death, the Four Seasons series constitutes a testament of sorts—a summary of all his artistic experiments over the course of his career. The dramatic power inherent in *The Deluge*, a painting in which Poussin exhibits his consummate mastery over the elements of nature at their most formidable, influenced all subsequent artists who sought to render the sublimity of nature.

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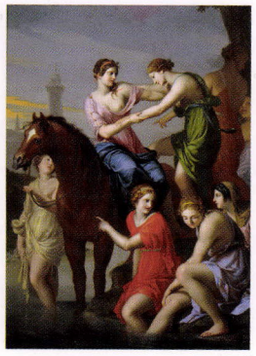

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François Perrier, ca. 1600–1650
1. *Acis and Galatea Hiding from the Gaze of Polyphemus*, ca. 1647
H: 97 cm, L: 133 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7161

François Perrier, ca. 1600–1650
2. *Aeneas and His Companions Fighting the Harpies*, 1646
H: 155 cm, L: 218 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7160

François Perrier, 1594–1649
3. *Orpheus before Pluto and Persephone*, ca. 1645
H: 54 cm, L: 70 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7163

Jacques Stella, 1596–1657
4. *Christ on the Cross and Mary Magdalene*, 1625
H: 33.4 cm, L: 24 cm; Copper
Sully, floor 2, room 29; R.F. 2007-15

Jacques Stella, 1596–1657
5. *Cloelia Crossing the Tiber*, ca. 1635
H: 137 cm, L: 101 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7970

Jacques Stella, 1596–1657
6. *Jesus Christ Receiving the Virgin in Heaven*, 17th century
H: 31 cm, L: 40 cm; Oil, alabaster
Sully, floor 2, room 26; INV. 7967

Jacques Stella, 1596–1657
7. *St. Cecilia Playing the Organ*, 17th century
H: 35 cm, L: 33 cm; Oil, copper
Sully, floor 2, room 26; INV. 7968

Jacques Stella, 1596–1657
8. *Minerva with the Muses*, ca. 1640
H: 116 cm, L: 162 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7969

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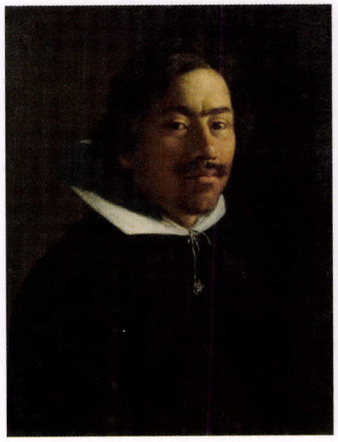

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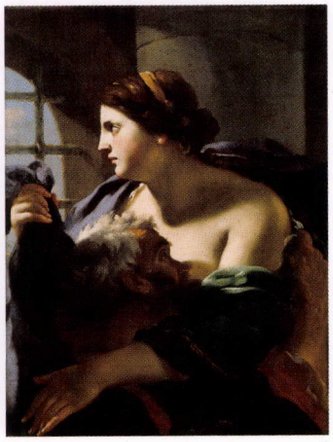

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Painter of the French School, early to mid 17th century
1. *Portrait of a Couple*, ca. 1610
H: 73 cm, L: 96 cm; Oil on wood
Richelieu, floor 2, room 8; R.F. 1967-9

Pierre Brebiette, 1598–1642
2. *The Rape of Proserpina*, ca. 1625
Ø: 69 cm; Oil on wood (poplar)
Sully, floor 2, room 30; R.F. 1999-16

Jacques Blanchard, 1600–1638
3. *The Holy Family with St. Elizabeth and the Infant St. John the Baptist to whom the Christ Child is Giving a Cross Made of Reeds*, ca. 1631
H: 76 cm, L: 109 cm; Oil on canvas
Sully, floor 2, room 29; INV. 2606

Jacques Blanchard, 1600–1638
4. *Venus and the Graces Surprised by a Mortal*, ca. 1631
H: 17 cm, L: 218 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 2317

Jacques Blanchard, 1600–1638
5. *Charity*, 1633
H: 11 cm, L: 136 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 2610

Justus van Egmont (Juste d'Egmont), 1601–1674
6. *Louis XIII, Anne of Austria, and the Dauphin (Future Louis XIV) Praying before the Holy Family*, 17th century
H: 29 cm, L: 39 cm; Grisaille (gray tones), oil
Sully, floor 2, room 25; R.F. 1996-16

Charles Mellin, 1597–1649
7. *Portrait of a Man*, ca. 1625
H: 63 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room 11; R.F. 2007-3
Mellin Portrait d'Homme

Charles Mellin, 1597–1649
8. *Roman Charity*, ca. 1600
H: 96 cm, L: 73 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1985-81

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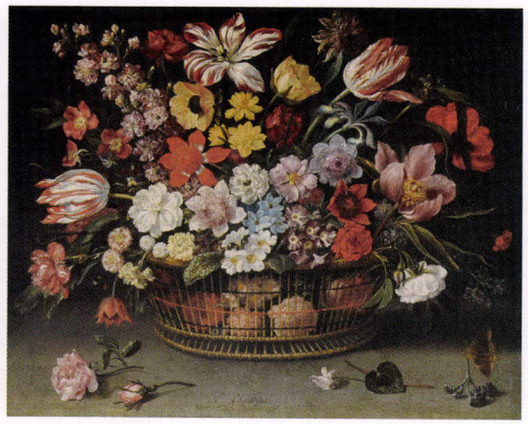

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Jacques Linard, 1600–1645
1. *Basket of Pomegranates, Peaches, and Grapes*, ca. 1644
H: 46 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 27; R.F. 1982-23

Jacques Linard, 1600–1645
2. *Basket of Flowers*, ca. 1627
H: 48 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 27; R.F. 3940

Jacques Linard, 1600–1645
3. *The Five Senses and the Four Elements (with Objects Bearing the Coat of Arms of the Richelieu Family)*, 1627
H: 105 cm, L: 153 cm; Oil on canvas
Sully, floor 2, room 27; D.L. 1970-12

Painter of the French School, 17th century
4. *Vanitas with Sundial*, ca. 1625
H: 67 cm, L: 86 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1989-29

François Garnier, attributed to, 1600–1658
5. *Bowl of Strawberries and Basket of Cherries*, 17th century
H: 51 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 27; M.N.R. 36

Philippe de Champaigne

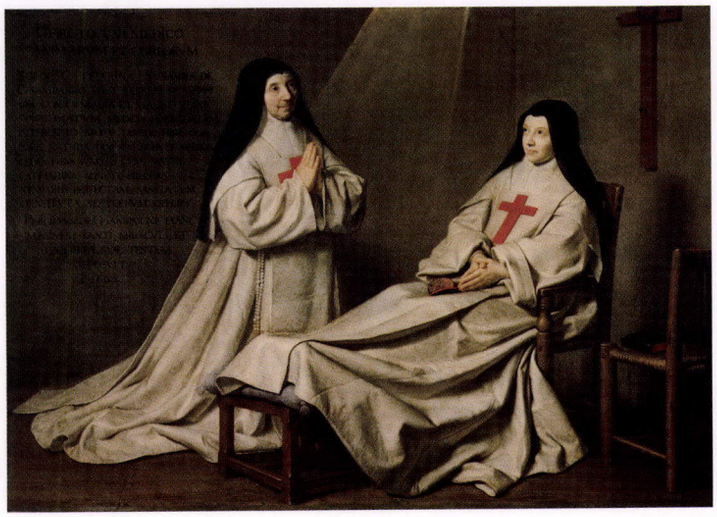
THE DEAD CHRIST

Philippe de Champaigne, 1602–1674
The Dead Christ, ca. 1650
H: 68 cm, L: 197 cm; Oil on wood
Sully, floor 2, room 31; INV. 1128

This life-size depiction of the dead Christ on a bloodstained shroud, with his wounds in full view, is shocking in its realism. As with real corpses, his skin (in particular his face and hands) has a gray tinge. His upper body has been laid on a block of wood and is therefore slightly raised; the Crown of Thorns rests against the front of this support. The extremely dark background focuses the viewer's attention even more strongly on the figure in the foreground, lending the corpse a portrait-like presence. Philippe de Champaigne has rendered the muscular shoulder area and upper thigh with anatomical precision while individual ribs show through the thorax. This explicit work was painted for the abbey church of the convent of Port-Royal-des-Champs near Versailles. Having been one of the first to stand together with the Jansenist monks and theologians of Port-Royal, Champaigne was in fact one of the most ardent defenders of the ideas proposed by this small group of Catholic rebels. Thus engaging in the burgeoning Prostestant revolution, Champaigne produced numerous paintings for the abbey of Port-Royal at which his daughter Catherine was a nun. Shortly after its completion, the work was engraved by Nicolas de Platte-Montagne (1654), bringing it to the attention of a far wider audience. Following the destruction of the convent in 1710, the picture was transferred to the daughter abbey of Port-Royal de Paris.

Philippe de Champaigne

EX-VOTO: MOTHER CATHERINE-AGNÈS ARNAULD AND SISTER CATHERINE DE SAINTE-SUZANNE DE CHAMPAIGNE



Philippe de Champaigne, 1602–1674
Ex-Voto: Mother Catherine-Agnès Arnauld and Sister Catherine de Sainte-Suzanne de Champaigne, 1662
H: 165 cm, L: 229 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1138

This unusual depiction of two nuns in a sparsely furnished cell was painted by Philippe de Champaigne as an ex-voto (votive offering) in recognition of the miraculous recovery of the younger of the two women from a fatal illness. The victim was the artist's daughter, Catherine de Sainte-Suzanne, shown here with her abbess, Mother Catherine-Agnès Arnauld. Champaigne painted the picture in personal gratitude for his daughter's recuperation and donated it to the abbey of Port-Royal de Paris, where Catherine's miraculous recovery from a severe fever, which had paralyzed her almost completely for fourteen months from the age of twenty-six, had occurred. The work depicts the moment of her recovery, ascribed to a valuable relic of the Crown of Thorns held by the convent. The sick woman is shown receiving divine grace (symbolized by the broad shaft of light entering the scene from above and continuing in the train of the abbess) as she prays with her superior, Mother Agnès. The divine light also illuminates Catherine's face and hands, which point to the reliquary in her lap. The nun's miraculous recovery is recorded in detail in the inscription on the left. This seemingly intimate work was in fact conceived as a veritable manifesto in support of the radical ideas—denounced as heresy during the reign of Louis XIV—espoused by the Jansenist monks and theologians of Port-Royal, thus representing one of the era's first arguments in favor of extending tolerance to both Jansenists and Protestants.

Philippe de Champaigne

PORTRAIT OF CARDINAL RICHELIEU

Despite his unorthodox religious convictions, Philippe de Champaigne, with his clear and uncomplicated style, was one of the foremost painters of Louis XIV's "classical" century and was repeatedly awarded lucrative commissions by the king and his inner circle. This is a portrait of the second most powerful man in France after the monarch: Cardinal Richelieu (1585–1642), who served as chief minister under Louis XIII. Completed three years before Richelieu's death, this full-length portrait shows the cardinal in his official vestments. Compared to his voluminous attire, Richelieu's head seems small, but this impression is counteracted by his cool, commanding gaze. The cardinal resembles a live flame in his dazzling red robes. The copious fabric envelops his somewhat scrawny body and emphasizes his gaunt face. The gesture he makes with his right hand is ambiguous, appearing both to receive and command. The historian Jules Michelet later described Richelieu as a "sphinx in a red robe." This portrait was a personal gift from the cardinal-minister to the financier Louis Phélypeaux de La Vrillière, from whose collection it eventually found its way to the Louvre.

Philippe de Champaigne, 1602–1674
Portrait of Cardinal Richelieu, ca. 1639
H: 222 cm, L: 155 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 1136

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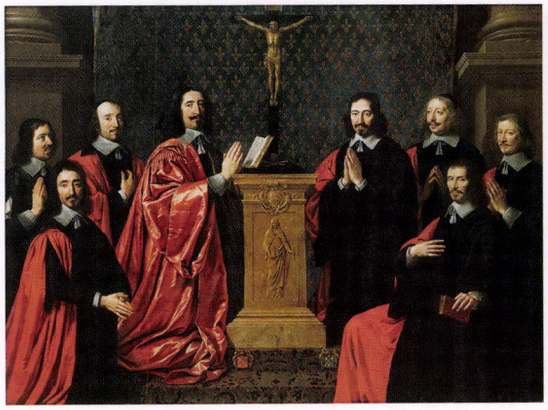
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Philippe de Champaigne, 1602–1674
1. *Louis XIII Crowned by Victory*, 1635
H: 228 cm, L: 175 cm; Oil on canvas
Richelieu, floor 2, room 12; INV. 1135

Philippe de Champaigne, 1602–1674
2. *St. Philip*, ca. 1649
H: 117 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 30; INV. 1132

Philippe de Champaigne, 1602–1674
3. *Portrait of a Man*, formerly known as *Robert Arnaud d'Andilly*, 1650
H: 91 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1145

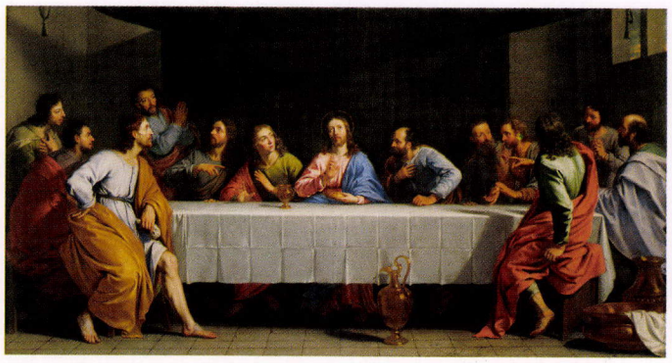
Philippe de Champaigne, 1602–1674
4. *The Provost of the Merchants and Aldermen of Paris*, 1648
H: 200 cm, L: 271 cm; Oil on canvas
Sully, floor 2, room 31; M.I. 911

Philippe de Champaigne, attributed to, 1602–1674
5. *Portrait of Two Men*, formerly known as *Portrait of François Mansart and Claude Perrault*, 1656
H: 88 cm, L: 117 cm; Oil on canvas
Sully, floor 2, room 19; INV. 1140

Philippe de Champaigne, 1602–1674
6. *Jean-Antoine de Mesmes (1661–1723), President of the Paris Parliament*, 1653
H: 223 cm, L: 162 cm; Oil on canvas
Sully, floor 2, room 31; M.I. 912

Philippe de Champaigne, 1602–1674
7. *Robert Arnaud d'Andilly (1589–1674)*, 1667
H: 78 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 31; R.F. 1979-22

Philippe de Champaigne, 1602–1674
8. *The Grieving Virgin at the Foot of the Cross*, 17th century
H: 178 cm, L: 125 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1129



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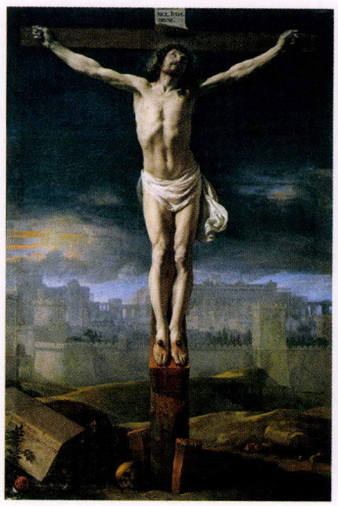

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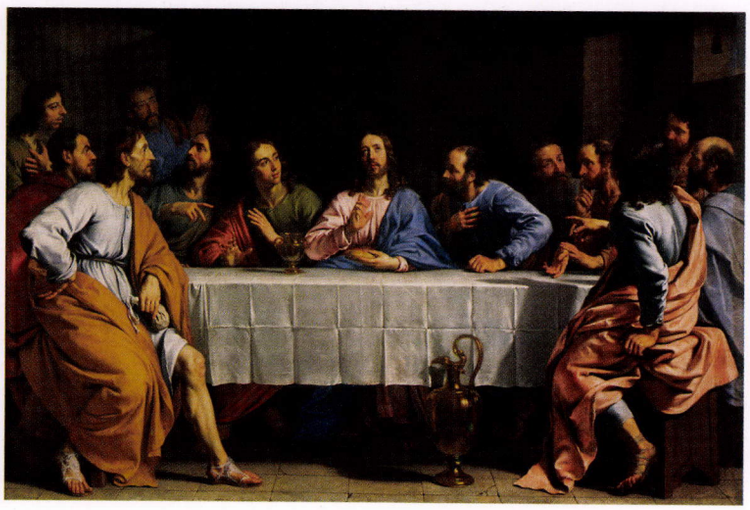

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Philippe de Champaigne, 1602–1674
1. *The Last Supper*, also known as *The Little Supper*, 1648
H: 80 cm, L: 149 cm; Oil on canvas
Sully, floor 2, room 30; INV. 1125

Philippe de Champaigne, 1602–1674
2. *The Miracles of the Penitent St. Mary*, 1656
H: 219 cm, L: 336 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1151

Philippe de Champaigne, 1602–1674
3. *Paphnutius Releasing Thais*, 1656
H: 220 cm, L: 335 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1150

Philippe de Champaigne, 1602–1674
4. *Appearance of SS. Gervais and Protais to St. Ambroise*, 1658
H: 360 cm, L: 678 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1130

Philippe de Champaigne, 1602–1674
5. *Transfer of the Bodies of SS. Gervais and Protais*, 1661
H: 363 cm, L: 681 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1131

Philippe de Champaigne, 1602–1674
6. *Christ on the Cross*, 1674
H: 228 cm, L: 153 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1126

Philippe de Champaigne, 1602–1674
7. *The Last Supper*, ca. 1652
H: 158 cm, L: 233 cm; Oil on canvas
Sully, floor 2, room 31; INV. 1124

Le Lorrain (Claude Gellée)

THE DISEMBARKATION OF CLEOPATRA AT TARSUS

The subject of this painting is the arrival of Cleopatra in Tarsus. The pharaohess made the journey in order to meet and seduce the Roman emperor Mark Antony. This scene was regarded as emblematic of the ambitions of the Egyptian ruler, who succeeded in seducing the emperor but failed in her desire to gain hegemony over Rome. In Claude Lorrain's painting, however, there is little evidence of any such ulterior motives driven by a craving for power. Cleopatra has just disembarked with her attendants and awaits the arrival of Mark Antony, who approaches in a red toga. The scene is presented as a private meeting, with no more than a few onlookers dotted about the jetty or gathering in the doorways or on the balconies of the buildings. On the left, the crew of the royal ship busies itself raising the sail and unloading the cargo. Lorrain seems intent on making the harbor and seascape the focus of the viewer's attention, rather than the foreground scene featuring Cleopatra. The picture is bathed in a golden-yellow light, reflected skillfully in the waves, that endows the entire scene with an almost celestial radiance. Scores of painters after Lorrain studied his landscapes and were influenced by his refined treatment of light and dissipating fog. Indeed, Lorrain's art continued to inspire subsequent generations of landscape painters, including the Impressionists and the Symbolists in the late 19th century.

Le Lorrain (Claude Gellée), 1602–1682
The Disembarkation of Cleopatra at Tarsus, 1642–1643
H: 119 cm, L: 168 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4716

Le Lorrain (*Claude Gellée*)

THE VILLAGE FÊTE

Le Lorrain (Claude Gellée), 1602–1682
The Village Fête, 1639
H: 103 cm, L: 135 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4714

In addition to portraying arcadian landscapes comprising mythological scenes, Claude Lorrain, who enjoyed a long artistic career, also painted landscapes featuring genre scenes, prefiguring his pastorals and rural idylls. Here he turns the familiar elements, in particular the brightly illuminated horizon and sky combined with a somewhat shady foreground, into the idealized setting for a village fête. Peasants have gathered with their animals in the foreground, forming a large circle around a couple performing a dance in their Sunday best. On the right, we see a group of musicians sitting on a tree trunk. A well-dressed pair (perhaps, like the two riders on the same side, belonging to the ruling classes) enters the scene from the left. Lorrain has meticulously painted each individual leaf of the tall trees in the foreground, which are suffused with the golden glow of evening light. *The Village Fête* and its companion piece, *Seaport at Sunset*, are Lorrain's own copies of works painted in 1637 for Pope Urban VIII (Collection of the Duke of Northumberland, England). The royal garden designer André Le Nôtre presented *The Village Fête* to Louis XIV in 1693, and it was joined soon after by its pendant.

Le Lorrain (*Claude Gellée*)

LANDSCAPE WITH PARIS AND OENONE, KNOWN AS THE FORD

Le Lorrain (Claude Gellée), 1602–1682
Landscape with Paris and Oenone, known as *The Ford*, 1648
H: 118 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4724

Along with Nicolas Poussin, Claude Lorrain is regarded as one of the greatest French landscape painters of the 17th century. Both painted in the classical style, although Lorrain's manner is more painterly and filled with light (while Poussin adopted a more elaborately constructed and intellectual approach), and looks forward to both the galant concept of nature of the Rococo and the idyllic landscapes of the Neoclassical era that would give rise to the work of Corot. Like Poussin, Lorrain was a member of the group of "French exiles" working in Rome, where he settled in 1626 and formed his artistic style. The *Landscape with Paris and Oenone* is inspired by the Campagna di Roma. Suffused with a golden-yellow light, this painting is remarkable for the almost cosmic depth of its background landscape. This effect is reinforced by the shady foreground, with its human figures and the herd of cattle crossing the river at a ford. The scene is indeed dramatic. The Trojan prince Paris is with his spouse Oenone. The nymph points to the lover's oath carved by Paris some time before in the trunk of a poplar tree. Things have now changed, and Paris is soon to desert his consort for the beautiful Helen, leaving Oenone by the tree trunk mourning his loss.

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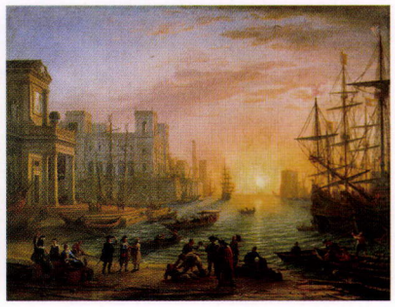
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Le Lorrain (Claude Gellée), 1602–1682
1. *The Port of Genoa, View from the Sea*, ca. 1627
H: 64 cm, L: 101 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4725

Le Lorrain (Claude Gellée), 1602–1682
2. *View of the Campo Vaccino*, 1636
H: 56 cm, L: 72 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4713

Le Lorrain (Claude Gellée), 1602–1682
3. *Landscape: Shepherd and Flock*, ca. 1630
H: 32 cm, L: 43 cm; Oil, copper
Sully, floor 2, room 26; INV. 4722

Le Lorrain (Claude Gellée), 1602–1682
4. *Seascape: Sunset*, ca. 1630
H: 32 cm, L: 42 cm; Oil, copper
Sully, floor 2, room 26; INV. 4721

Le Lorrain (Claude Gellée), 1602–1682
5. *Louis XIII Breaking Through the Suse Pass (1629)*, ca. 1631
H: 28 cm, L: 41 cm; Oil, copper
Sully, floor 2, room 26; INV. 4727

Le Lorrain (Claude Gellée), 1602–1682
6. *The Siege of La Rochelle by Louis XIII (October 1628)*, ca. 1631
H: 28 cm, L: 42 cm; Oil, copper
Sully, floor 2, room 26; INV. 4726

Le Lorrain (Claude Gellée), 1602–1682
7. *Landscape with a Setting Sun*, ca. 1639
H: 52 cm, L: 69 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4723

Le Lorrain (Claude Gellée), 1602–1682
8. *David Anointed King by Samuel*, 1647
H: 119 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4717

Le Lorrain (Claude Gellée), follower of, 1602–1682
9. *Landscape with a Shepherd*, ca. 1650
H: 75 cm, L: 98 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-59

Claude Lorrain (Claude Gellée), 1602–1682
10. *Seaport at Sunset*, 1639
H. 103 cm; L. 137 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4715

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Henri Mauperché, 1602–1686
1. *Landscape with a Bridge*, ca. 1646
H: 74 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room 25; INV. 5362

Pierre Patel (Le Père), 1604–1676
2. *Josabet Exposing Moses on the Nile*, 1660
H: 96 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7126

Pierre Patel (Le Père), 1604–1676
3. *Moses Burying Under Sand the Egyptian He Killed*, 1660
H: 94 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7127

Pierre Patel (Le Père), 1604–1676
4. *The Rest on the Flight into Egypt*, 1673
H: 41 cm, L: 50 cm; Oil, copper
Sully, floor 2, room 26; R.F. 3981

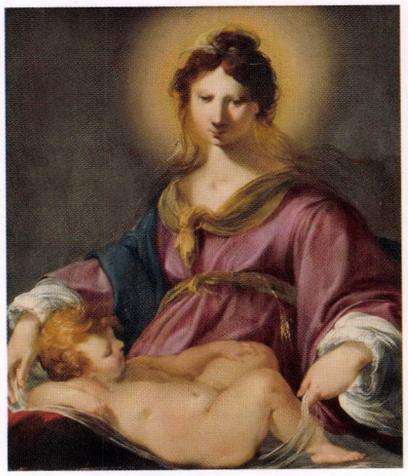
Pierre Patel (Le Père), 1604–1676
5. *Landscape with Ruins and a Pasture*, 1652
H: 53 cm, L: 83 cm; Oil, copper
Sully, floor 2, room 26; R.F. 1989-27

Le Lorrain (Claude Gellée), 1602–1682
6. *Seaport, Effect of Mist (The Embarkation of Ulysses, or of Aeneas, Iulus, and Achates?)*, ca. 1646
H: 119 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4719

Le Lorrain (Claude Gellée), 1602–1682
7. *View of a Seaport with the Capitol*, ca. 1636
H: 56 cm, L: 72 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4712

Le Lorrain (Claude Gellée), 1602–1682
8. *Odysseus Returning Chryseis to Her Father*, ca. 1644
H: 119 cm, L: 150 cm; Oil on canvas
Richelieu, floor 2, room 15; INV. 4718

Pierre Patel (Le Père), 1604–1676
9. *Imagined Landscape*, ca. 1646
H: 78 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 25; INV. 7129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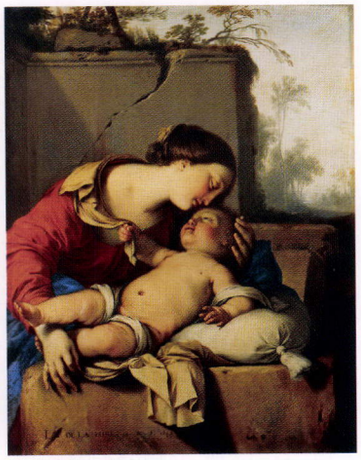
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Laurent de La Hyre, 1606–1656
1. *The Virgin Watching over the Sleeping Child*, ca. 1625
H: 81 cm, L: 69 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1990-6

Laurent de La Hyre, 1606–1656
2. *Christ Appearing to the Three Marys*, ca. 1629
H: 398 cm, L: 251 cm; Oil on canvas
Sully, floor 2, room 19; INV. 5356

Laurent de La Hyre, 1606–1656
3. *Pope Nicolas V at the Tomb of St Francis of Assisi*, 1630
H: 221 cm, L: 164 cm; Oil on canvas
Richelieu, floor 2, room 11; INV. 5359

Laurent de La Hyre, 1606–1656
4. *Three Girls Playing Dice, also known as The Tile*, ca. 1630
H: 127 cm, L: 109 cm; Oil on canvas
Sully, floor 2, room 25; R.F.1989-25

Laurent de La Hyre, 1606–1656
5. *The Assumption of the Virgin*, 1635
H: 425 cm, L: 368 cm; Oil on canvas
Sully, floor 2, room 19; M.I. 317

Laurent de La Hyre, 1606–1656
6. *The Virgin and Child*, 1642
H: 114 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 19; INV. 5355

Laurent de La Hyre, 1606–1656
7. *Laban Searching Jacob's Bags for the Stolen Idols*, 1647
H: 95 cm, L: 133 cm; Oil on canvas
Sully, floor 2, room 25; INV. 5354

Laurent de La Hyre, 1606–1656
8. *Landscape with Bathers*, 1653
H: 66 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 25; INV. 5363

Laurent de La Hyre, 1606–1656
9. *Landscape with St. Francis and the Stigmata*, 17th century
H: 56 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1996-15

Laurent de La Hyre

THE DEATH OF ADONIS

Laurent de La Hyre, 1606–1656
The Death of Adonis, ca. 1624
H: 109 cm, L: 148 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1994-10

This painting is one of the earliest known works by Laurent de La Hyre, who is regarded along with his contemporary Simon Vouet as one of the founders of Baroque painting in France. This early work exemplifies the young painter's transition from the somewhat affected Mannerism of the Fontainebleau school to a more powerful and naturalistic style influenced by the Italian Baroque painter Caravaggio. La Hyre never visited Italy but studied works of the Italian masters in France as well as copies and engravings. The beautiful youth Adonis, a lover of the Roman goddess of love, Venus, was an extremely popular subject among the painters of the Baroque era. However, the approximately twenty-year-old La Hyre was less interested in portraying a beautiful male nude than in demonstrating his skill in the art of perspective foreshortening. The artist chose to show something rarely depicted in painting: the figure of the dead Adonis. Following his fatal encounter with a wild boar, Adonis lies lifeless on the forest floor, the red drape symbolizing his bloody wounds. Only a grieving dog watches over the dead youth, whose body is accentuated by bright rays of light.

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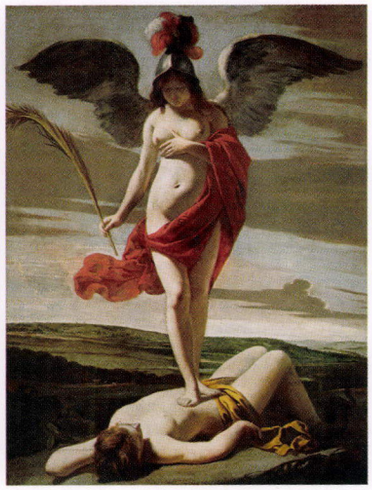

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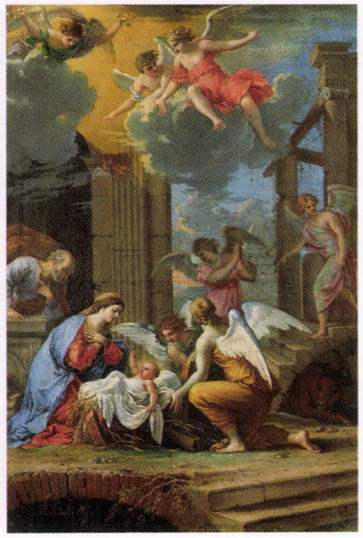

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Mathieu Le Nain, 1607–1677
1. *The Last Supper*, ca. 1625
H: 91 cm, L: 118 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 2824

Mathieu Le Nain, 1607–1677
2. *Allegory of Victory*, ca. 1635
H: 151 cm, L: 115 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1971-9

Jean Tassel, 1608–1667
3. *The Abduction of Helen*, 17th century
H: 127 cm, L: 93 cm; Oil on canvas
Sully, floor 2, room 30; R.F 3969

Mathieu Le Nain, 1607–1677
4. *The Pilgrims of Emmaus*, 17th century
H: 75 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 1950-8

Jean Tassel, 1608–1667
5. *The Adoration of the Magi*, ca. 1640
H: 68 cm, L: 89 cm; Oil, wood
Sully, floor 2, room 29; R.F. 1952-23

Charles Poerson, 1609–1667
6. *Nativity*, 17th century
H: 53 cm, L: 37 cm; Oil on canvas
Sully, floor 2, room 26; R.F. 3982

Lubin Baugin

STILL-LIFE WITH WAFER BISCUITS, ALSO KNOWN AS THE DESSERT OF WAFERS

Lubin Baugin, 1612–1663
Still-Life with Wafer Biscuits, also known as The Dessert of Wafers, ca. 1630
H: 41 cm, L: 52 cm; Oil on wood
Sully, floor 2, room 27; R.F. 1954-23

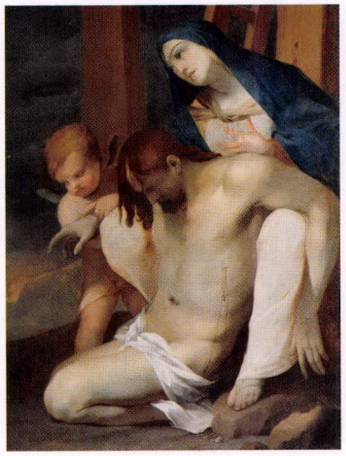
Lubin Baugin is a Baroque painter who is virtually unknown today. This small still-life that radiates enormous charm despite, or perhaps because of, the sparseness of its content proves that he has been wrongly forgotten. After a sojourn in Italy, Baugin worked mainly as a painter of altarpieces for Paris churches. *The Dessert of Wafers* also seems to be imbued with a certain religious feeling. The wafers and wine are reminiscent of the sacrament of the Eucharist. Whereas most Baroque still-lifes exhibit a magnificent superabundance of objects or food, Baugin seems to be interested in exactly the opposite. Its few objects are of exquisite quality and are naturalistically rendered with the utmost attention to detail. However, thanks to the warm lighting, the meticulous finish is far from sterile. Even the truly dry-looking rolled wafers are lit up by the deep glow reflected by the plate, revealing great skill on the part of the artist, while the fine, almost transparent-seeming drinking glass of elaborate design is nothing short of masterly. This sophistication is balanced by a virtuous restraint that Baugin seems to propagate in his other still-lifes.

Louise Moillon

BOWL OF CHERRIES WITH PLUMS AND MELON

Louise Moillon, 1610–1696
Bowl of Cherries with Plums and Melon, ca. 1633
H: 48 cm, L: 65 cm; Oil, wood
Sully, floor 2, room 27; R.F. 1982-21

Louise Moillon is one of the few female French painters of the 17th century who is known by name and whose work is represented in the world's major museums. She even achieved fame in her own lifetime. Until the 19th century it was very difficult for women to pursue successful artistic careers as they were almost always denied admission to the art academies. As a result most female artists confined themselves to "seemly" genres such as portraits and still-lifes, and Louise Moillon was no exception. This still-life with fruit demonstrates her mastery of the genre. The texture of the individual fruits is rendered illusionistically, from the shiny red, crisp-looking cherries to the matte violet skin of the plums and the dark, porous skin of the melon. Also remarkable are the gradations in color, from brightest white to deepest black. Against the dark background the fruits presented on the table acquire an almost contemplative character. Like all still-lifes, beneath the brilliant surface lies a deeper, spiritual meditation on the splendor and transience of human existence.



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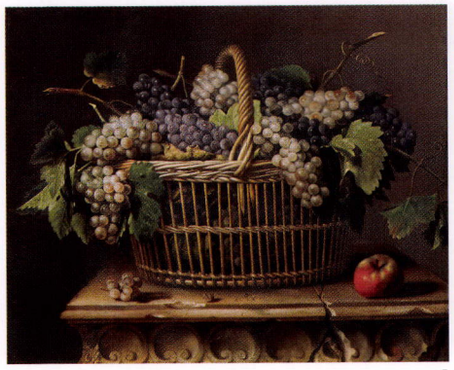

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Lubin Baugin, 1612–1663
1. *Lamentation of Christ*, 17th century
H: 130 cm, L: 103 cm; Oil on canvas
Sully, floor 2, room 30; INV. 20596

Lubin Baugin, 1612–1663
2. *The Christ Child Sleeping*, 17th century
H: 36 cm, L: 26 cm; Oil on wood
Sully, floor 2, room 27; INV. 2436

Lubin Baugin, 1612–1663
3. *Still-Life with Chessboard*, ca. 1630
H: 55 cm, L: 73 cm; Oil on wood
Sully, floor 2, room 27; RF 3968

Pierre Dupuis, 1610–1682
4. *Plums and Peaches on a Plate*, 17th century
H: 48 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 27; D.L. 1970-8

Pierre Dupuis, 1610–1682
5. *Basket of Grapes*, ca. 1650
H: 50 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 27; R.F. 1951-21

Pierre Dupuis, 1610–1682
6. *Plums, Melon, and Peaches on a Marble Table*, 1650
H: 51 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 27; R.F. 1982-20

Louise Moillon, 1610–1696
7. *The Fruits and Vegetables Seller*, 1630
H: 120 cm, L: 165 cm; Oil on canvas
Sully, floor 2, room 27; R.F. 1955-19

Louise Moillon, 1610–1696
8. *Still-Life: Peaches and Plums*, 17th century
H: 37 cm, L: 46 cm; Oil, wood
Sully, floor 2, room 27; R.F. 1938-50

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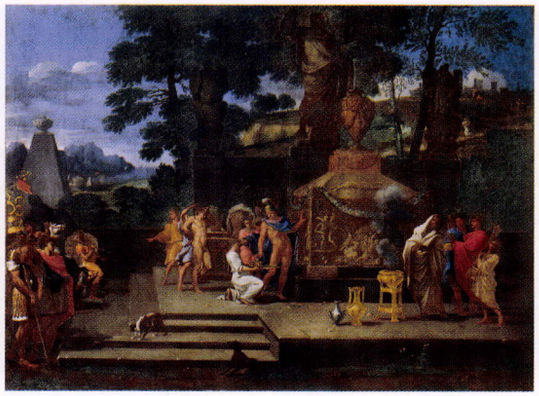

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Nicolas Chaperon, 1612–1654
1. *Venus Entrusting Mercury with the Education of Cupid*, ca. 1635
H: 110 cm, L: 134 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F 2005-1

Thomas Blanchet, 1614–1689
2. *Alexander at the Tomb of Achilles*, ca. 1647
H: 98 cm, L: 133 cm; Oil on canvas
Sully, floor 2, room 30; INV. 1290

Pierre Mignard, 1612–1695
3. *Pan and Syrinx*, ca. 1690
H: 113 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1979-19

Pierre Mignard, 1612–1695
4. *The Virgin with Grapes*, ca. 1640
H: 121 cm, L: 94 cm; Oil on canvas
Sully, floor 2, room 35; INV. 6634

Pierre Mignard, 1612–1695
5. *Portrait of the Artist*, 1690
H: 235 cm, L: 188 cm; Oil on canvas
Sully, floor 2, room 34; INV. 6653

Pierre Mignard, 1612–1695
6. *Jesus on the Way to Calvary*, 1684
H: 150 cm, L: 198 cm; Oil on canvas
Sully, floor 2, room 34; INV. 6637

Pierre Mignard, 1612–1695
7. *The Deliverance of Andromeda*, 1679
H: 188 cm, L: 247 cm; Oil on canvas
Sully, floor 2, room 34; R.F. 1989-8

Bertholet Flémalle (Bertholet Flémal), 1614–1675
8. *The Sacrifice of Iphigenia*, ca. 1646
H: 160 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 25; INV. 161

Gaspard Dughet (Gaspard Poussin), 1615–1675
9. *Landscape in the Roman Campagna (Villa of Maecenas near Tivoli)*, ca. 1659
H: 100 cm, L: 137 cm; Oil on canvas
Richelieu, floor 2, room 18; R.F. 1956-9

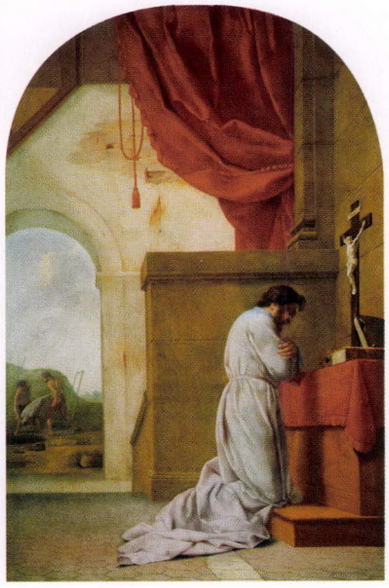
Isaac Moillon, 1614–1673
10. *Musical Allegory*, 17th century
H: 33 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1996-11

Eustache Le Sueur

ST. BRUNO TEACHING THEOLOGY IN THE SCHOOL AT REIMS

In addition to the individual canvases he painted, Eustache Le Sueur also painted a number of cycles, the best known of which is dedicated to the life of St. Bruno (1027/1035–1101). This series, consisting of twenty-two large-format paintings, depicts the most important episodes in the life of the founder of the Carthusian order. These works were designed to decorate the small cloister in the Carthusian charterhouse in Paris, thereby providing the monks with a constant reminder of the exemplary life of the founder of their order. Each scene was furnished with explanatory Latin verses in a cartouche. Before Bruno became a monk and founded the austerely contemplative Carthusian order, he had been a prominent teacher of theology and a lay preacher. He is shown here lecturing at the cathedral school in Reims, whose directorship was entrusted to him as early as 1056 following the completion of his studies in Cologne and Reims. The work is reminiscent of depictions of the twelve-year-old Jesus in the Temple receiving instruction from the high priest. The students are listening attentively to the impassioned words of their teacher, whose lectern-throne is very much in keeping with 17th-century classical taste. Bruno's raised index finger is inspired by the figure of Plato in Raphael's *The School of Athens* (Vatican, Rome). The St. Bruno series was acquired during the reign of Louis XVI and exemplifies the quality of purchases carried out during the final years of the monarchy.

Eustache Le Sueur, 1616–1655
St. Bruno Teaching Theology in the School at Reims, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8028



Eustache Le Sueur, 1616–1655
St. Bruno Attending the Sermon of Raymond Diocrès, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8024

Eustache Le Sueur, 1616–1655
St. Bruno in Prayer, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8027

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Eustache Le Sueur, 1616–1655
1. *St. Bruno Urging His Disciples to Abandon the World*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8029

Eustache Le Sueur, 1616–1655
2. *St. Bruno Arriving at St. Hugh's Residence in Grenoble*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8033

Eustache Le Sueur, 1616–1655
3. *St. Bruno Has the Monastery Built*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8035

Eustache Le Sueur, 1616–1655
4. *St. Bruno Receiving the Monastic Habit*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8036

Eustache Le Sueur, 1616–1655
5. *St. Bruno Giving the Habit to Several Novices*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8038

Eustache Le Sueur, 1616–1655
6. *St. Bruno Receives a Messenger from the Pope*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8039

Eustache Le Sueur, 1616–1655
7. *St. Bruno at the Feet of Pope Urban II*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8040

Eustache Le Sueur, 1616–1655
8. *St. Bruno Refusing the Archbishopric of Reggio Offered to Him by Urban II*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8041

Eustache Le Sueur, 1616–1655
9. *St. Bruno Appearing to Comte Roger*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8044

Eustache Le Sueur, 1616–1655
10. *The Death of St. Bruno*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8045

Eustache Le Sueur, 1616–1655
11. *St. Bruno Ascending to Heaven*, 1645–1648
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8046

Eustache Le Sueur, 1616–1655
12. *St. Bruno Examining a Drawing of the Baths of Diocletian, Site of the Future Charterhouse of Rome*, 1645–1648
H: 162 cm, L: 114 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8047

Eustache Le Sueur

MELPOMENE, ERATO, AND POLYHYMNIA

Melpomene, Erato, and Polyhymnia are the muses of singing and music, love poetry, and sacred song, respectively. Eustache Le Sueur has depicted them in the Baroque manner: full of ardor and movement and clad in long, flowing robes. The three virgins wearing garlands of flowers are shown in a landscape setting before a tree with spreading branches that form a natural baldachino. While Melpomene follows her score attentively as she sings, and Polyhymnia casts her eyes rapturously heavenward as she plays the viola da gamba, Erato, in the background, is alone in gazing at the viewer. This precisely square picture is one of a series of panel paintings of the muses produced by Le Sueur for the cabinet des muses at the Hôtel Lambert in Paris. This city palace on the Île Saint-Louis belonged to the wealthy financier Nicolas Lambert de Thorigny (died 1680), who had its rooms decorated according to various themes. Le Sueur, one of the most highly respected of French 17th-century classical painters, was also responsible for the paintings that adorned the mansion's cabinet de l'amour. In 1776 Louis XVI acquired the paintings of the muses for the royal collection at the instigation of the Comte d'Angiviller.

Eustache Le Sueur, 1616–1655
Melpomene, Erato, and Polyhymnia, ca. 1652–1655
H: 130 cm, L: 138 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8058

Eustache Le Sueur, 1616–1655
Clio, Euterpe, and Thalia, ca. 1652–1655
H: 130 cm, L: 130 cm; Oil on wood
Sully, floor 2, room 25; INV. 8057

Eustache Le Sueur, 1616–1655
Calliope, ca. 1652–1655
H: 116 cm, L: 74 cm; Oil on wood
Sully, floor 2, room 25; INV. 8061

Eustache Le Sueur, 1616–1655
Terpsichore, ca. 1652–1655
H: 116 cm, L: 174 cm; Oil on wood
Sully, floor 2, room 25; INV. 8060

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Eustache Le Sueur, 1616–1655
1. *The Deposition*, ca. 1651
Ø 134 cm; Oil on canvas
Richelieu, floor 2, room 19; INV. 8017

Eustache Le Sueur, 1616–1655
2. *Jupiter Abducting Ganymede*, ca. 1644
H: 127 cm, L: 108 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8062

Eustache Le Sueur, 1616–1655
3. *The Birth of Cupid*, ca. 1646
H: 182 cm, L: 125 cm; Oil, wood
Sully, floor 2, room 25; INV. 8050

Eustache Le Sueur, 1616–1655
4. *Venus Presenting Cupid to Jupiter*, ca. 1646
H: 97 cm, L: 197 cm; Oil on wood
Sully, floor 2, room 25; INV. 8051

Eustache Le Sueur, 1616–1655
5. *The Return of Tobias*, ca. 1640
H: 94 cm, L: 167 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1938-78

Eustache Le Sueur, 1616–1655
6. *Cupid, Scolded by His Mother, Fleeing into the Arms of Ceres*, ca. 1646
H: 97 cm, L: 250 cm; Oil, wood
Sully, floor 2, room 25; INV. 8052

Eustache Le Sueur, 1616–1655
7. *Diana, Apollo, and Mercury Paying Homage to Cupid*, ca. 1646
H: 98 cm, L: 197 cm; Oil, wood
Sully, floor 2, room 25; INV. 8053

Eustache Le Sueur, 1616–1655
8. *Amor Orders Mercury to Announce its Power to the Universe*, ca. 1646
H: 1 cm, L: 250 cm; Oil, wood
Sully, floor 2, room 25; INV. 8054

Eustache Le Sueur, 1616–1655
9. *Volumnia and Veturia before Coriolanus*, ca. 1640
H: 115 cm, L: 175 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1983-79

Eustache Le Sueur, 1616–1655
10. *Meeting of Friends*, ca. 1640
H: 136 cm, L: 195 cm; Oil on canvas
Richelieu, floor 2, room 12 ; INV. 8063

Eustache Le Sueur, 1616–1655
11. *Urania*, ca. 1652
H: 116 cm, L: 74 cm; Oil on wood
Sully, floor 2, room 25; INV. 8059

Eustache Le Sueur, 1616–1655
12. *Cupid Stealing Jupiter's Thunderbolt*, ca. 1646
Ø: 136 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8055

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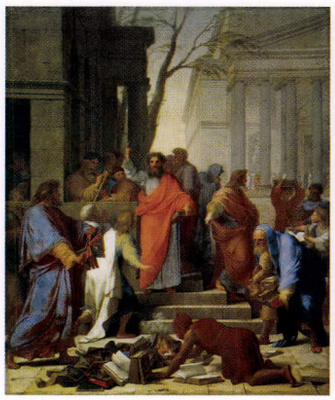
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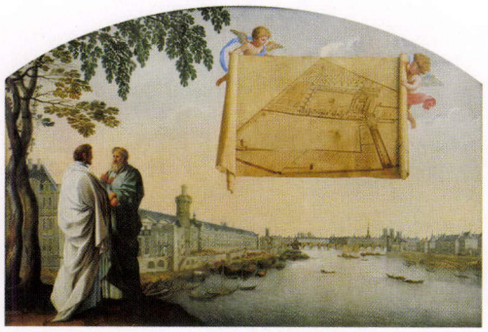
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Eustache Le Sueur, 1616–1655
1. *The Death of Raymond Diocrès*, 1645
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8025

Eustache Le Sueur, 1616–1655
2. *Pope Victor III Confirms the Establishment of the Carthusians*, 1645
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8037

Eustache Le Sueur, 1616–1655
3. *The Dream of St. Bruno*, 1645
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8030

Eustache Le Sueur, 1616–1655
4. *Raymond Diocrès Answers After His Death*, 1645
H: 193 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8026

Eustache Le Sueur, 1616–1655
5. *The Preaching of St. Paul at Ephesus*, 1649
H: 394 cm, L: 328 cm; Oil on canvas
Sully, floor 2, room 19; INV. 8020

Eustache Le Sueur, 1616–1655
6. *Portrait of a Man*, 17th century
H: 81 cm, L: 65 cm; Oil on canvas
Richelieu, floor 2, room 12; R.F. 1999-14

Eustache Le Sueur, 1616–1655
7. *Mass of St. Martin*, ca. 1654
H: 114 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8023

Eustache Le Sueur, 1616–1655
8. *Consecration of a Carthusian Church*, 1645
H: 191 cm, L: 287 cm; Oil on wood
Sully, floor 2, room 24; INV. 8049

Eustache Le Sueur, 1616–1655
9. *Plan of the Charterhouse of Paris Carried by Two Angels*, 1645
H: 191 cm, L: 285 cm; Oil on canvas
Sully, floor 2, room 24; INV. 8048

Eustache Le Sueur, 1616–1655
10. *St. Gervais and St. Protais, Led before Astasius, Refusing to Sacrifice to Jupiter*, ca. 1652
H: 357 cm, L: 684 cm; Oil on canvas
Sully, floor 2, room 31; INV. 8019

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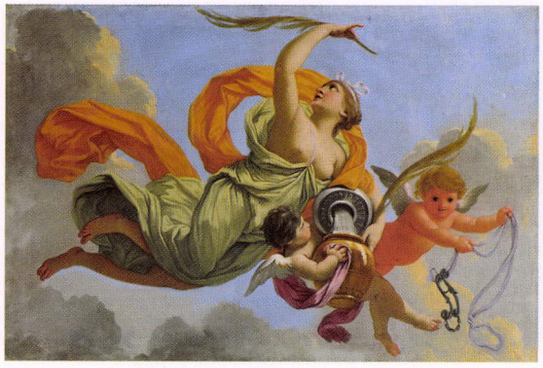

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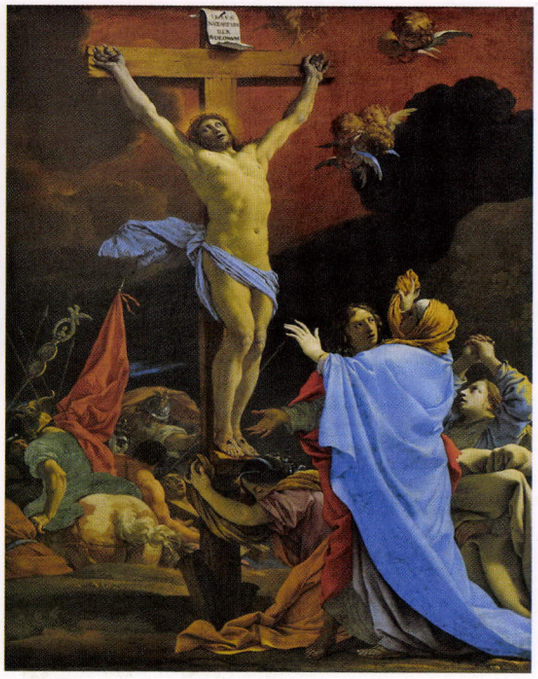

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Jean Michelin, 1616–1670
1. *Soldiers Resting at an Inn*, ca. 1650
H: 87 cm, L: 121 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 1938-62

Jean Michelin, 1616–1670
2. *The Adoration of the Shepherds*, 1659
H: 100 cm, L: 139 cm; Oil on canvas
Sully, floor 2, room 29; R.F. 1943-1

Michel Dorigny, 1617–1665
3. *Temperance*, ca. 1650
H: 105 cm, L: 155 cm; Oil on canvas
Sully, floor 2, room 19; INV. 20360

Michel Dorigny, 1617–1665
4. *Strength and Prudence*, ca. 1650
H: 105 cm, L: 155 cm; Oil on canvas
Sully, floor 2, room 19; INV. 20359

Michel Dorigny, 1617–1665
5. *Pan and Syrinx*, 1657
H: 98 cm, L: 131 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1949-21

Michel Dorigny, 1617–1665
6. *Christ on the Cross*, 1647
H: 107 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 25; INV. 8495

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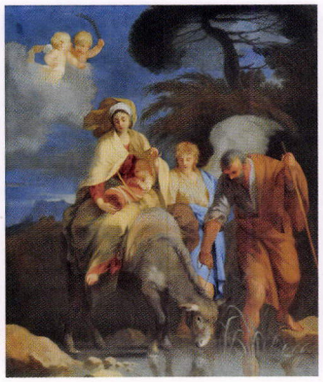
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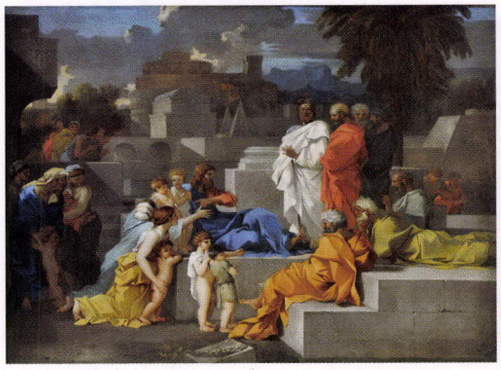
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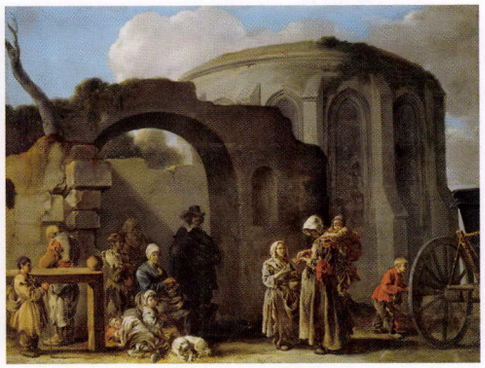
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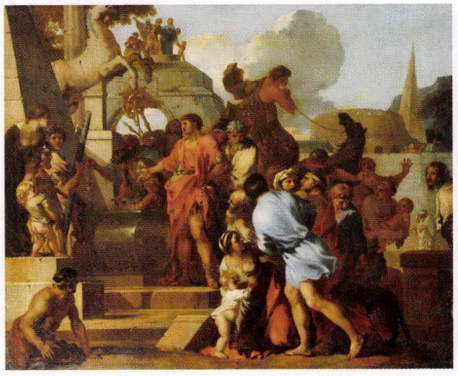
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1. **Sébastien Bourdon**, 1616–1671
Portrait of a Man Holding a Bust of Caracalla, formerly known as *Portrait of the Artist by Himself*, 17th century
H: 130 cm, L: 197 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2815

Sébastien Bourdon, 1616–1671
2. *The Flight into Egypt*, ca. 1645
H: 70 cm, L: 61 cm; Oil on wood
Sully, floor 2, room 26; R.F. 1983-73

Sébastien Bourdon, 1616–1671
3. *Solomon Sacrificed to Idols*, 17th century
H: 156 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 25; INV. 2800

Sébastien Bourdon, 1616–1671
4. *Christ and Children*, 17th century
H: 50 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 25; INV. 2806

Sébastien Bourdon, 1616–1671
5. *The Beggars*, ca. 1640
H: 49 cm, L: 65 cm; Oil on wood
Sully, floor 2, room 27; INV. 2820

Sébastien Bourdon, 1616–1671
6. *Augustus before the Tomb of Alexander*, 17th century
H: 111 cm, L: 139 cm; Oil on canvas
Sully, floor 2, room 30; INV. 2810

Sébastien Bourdon, 1616–1671
7. *The Deposition from the Cross*, 17th century
H: 303 cm, L: 157 cm; Oil on canvas
Sully, floor 2, room 19; INV. 2807

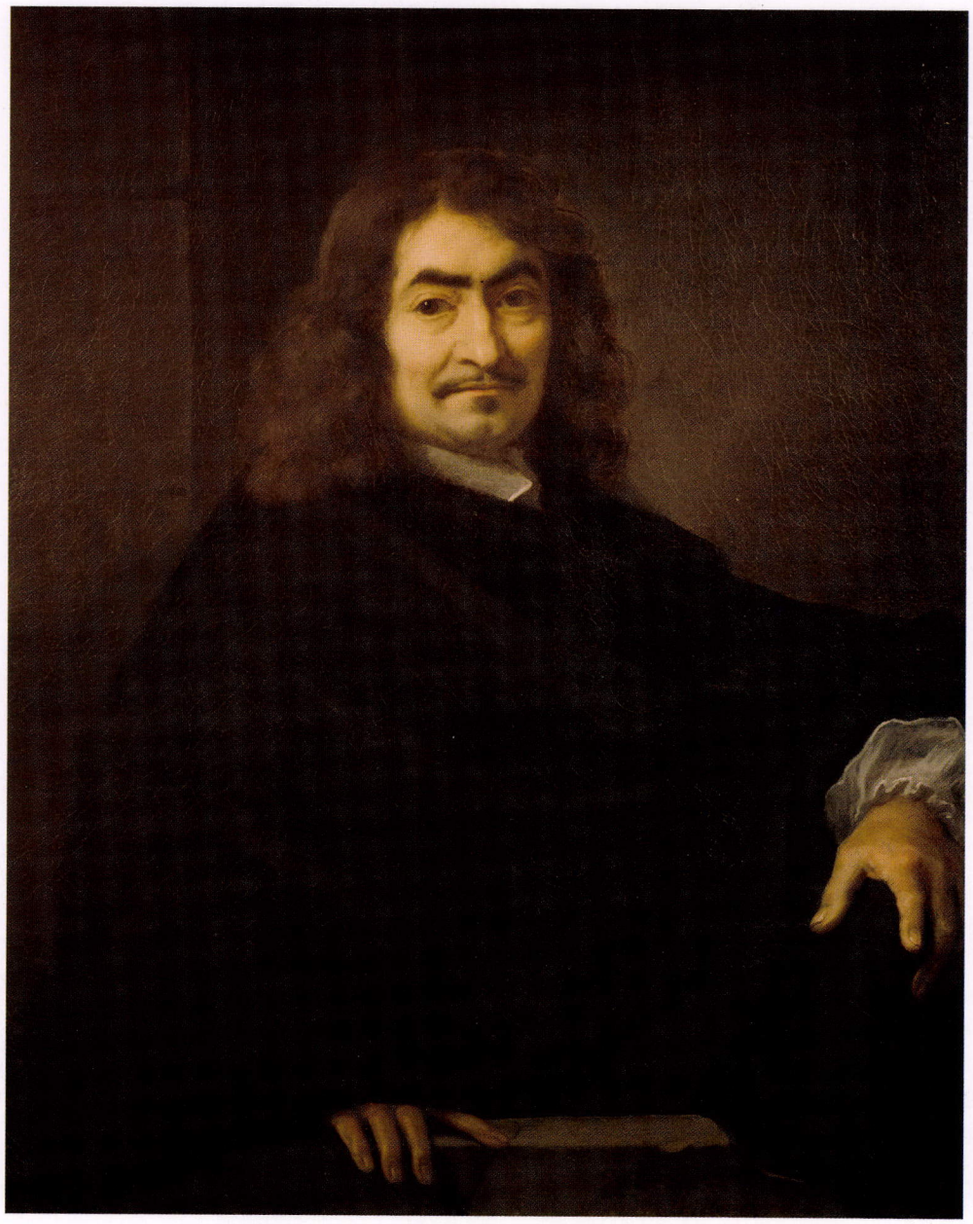
Sébastien Bourdon, 1616–1671
8. *The Presentation in the Temple*, 17th century
H: 71 cm, L: 61 cm; Oil on wood
Sully, floor 2, room 26; INV. 2802

Sébastien Bourdon, 1616–1671
9. *The Meeting of Antony and Cleopatra*, ca. 1645
H: 145 cm, L: 197 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1979-57

Sébastien Bourdon, 1616–1671
10. *Travelers near the Ruins*, 17th century
H: 73 cm, L: 88 cm; Oil on canvas
Sully, floor 2, room 27; INV. 2819

Sébastien Bourdon

PRESUMED PORTRAIT OF RENÉ DESCARTES



René Descartes (1596–1650), the originator of the famous phrase "I think, therefore I am," is regarded as the greatest French philosopher of the 17th century. He was the first to place human consciousness at the heart of philosophical thought. Among his contemporaries, Descartes enjoyed a reputation as a brilliant thinker who was able to captivate his listeners with his discourses and spontaneous observations. In addition to his philosophical writings, he also wrote works of a mathematical and scientific nature. Sébastien Bourdon portrays Descartes not as a cool, detached scholar but as a friendly and pensive private individual. The only hint of his occupation is the paper lying on the narrow table before him. In the manner of Dutch portraits of the age of Rembrandt, the portrait is extremely dark, with only the head, hands, and shirt collar emerging from the gloom. If this portrait is in fact a portrait of Descartes and not an allegory of philosophy, it may have been painted between 1642 and 1649 during an extended sojourn by the philosopher in France. Having made Holland his home in 1629, Descartes had begun to leave the country more and more frequently as a result of the hostility of Dutch theologians. Indeed, the portrait radiates a certain melancholy and resignation.

Sébastien Bourdon, 1616–1671
Presumed Portrait of René Descartes, 17th century
H: 88 cm, L: 71 cm; Oil on canvas
Sully, floor 2, room 31; INV. 2812

Charles Le Brun

PORTRAIT OF PIERRE SÉGUIER, CHANCELLOR OF FRANCE

Charles Le Brun, 1619–1690
Portrait of Pierre Seguier, Chancellor of France, ca. 1655
H: 295 cm, L: 357 cm; Oil on canvas
Sully, floor 2, room 31; R.F. 1942-3

Charles Le Brun, 1619–1690
Repentant Mary Magdalene Renouncing All the Vanities of Life, ca. 1650
H: 252 cm, L: 171 cm; Oil on canvas
Sully, floor 2, room 31; INV. 2890

Charles Le Brun, 1619–1690
Charles-Alphonse Dufresnoy (1611–1668), Painter, ca. 1645
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 25; INV. 2951

Charles Le Brun, 1619–1690
Testelin Louis (1615–1665), Painter, ca. 1648
H: 64 cm, L: 52 cm; Oil on canvas
Sully, floor 2, room 25; INV. 2952

Charles Le Brun was one of the most influential French artists of the 17th century. As director of the Académie Royale de Peinture et de Sculpture in Paris, which he co-founded in 1648, he was largely responsible for shaping the taste for classical art during the reign of Louis XIV. The Sun King also made him superintendent of the decoration of the royal palaces, including Versailles, and placed him in charge of the royal art collections. His clients and patrons included some of the highest-ranking dignitaries in France. Pierre Séguier (1588–1672), whom Le Brun portrays here on horseback, was the chancellor of France. He was Le Brun's first patron and paid for him to make an extended study trip to Italy as a young artist. Here the painter uses the equestrian portrait, a classical form, to portray the chancellor with the utmost pomp and ostentation, and as a result the work resembles a fragment of an antique triumphal procession. Each detail is exquisite, above all the garments interwoven with gold and the magnificent horse blanket. This large-format painting remained in the possession of the descendents of Pierre Séguier until 1942, when it was acquired with the support of the Friends of the Louvre.

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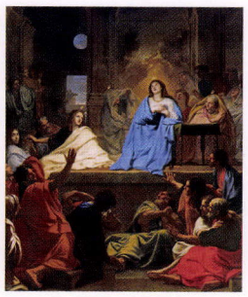
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Charles Le Brun, 1619–1690
1. *The Sleeping Christ Child*, 1655
H: 87 cm, L: 118 cm; Oil on canvas
Sully, floor 2, room 31; INV. 2880

Charles Le Brun, 1619–1690
2. *The Tomb of Seneca*, 17th century
H: 37 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room 25; R.F. 1998-2

Charles Le Brun, 1619–1690
3. *The Holy Family*, also known as *The Grace*, ca. 1655
H: 138 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 25; INV. 2881

Charles Le Brun, 1619–1690
4. *The Descent of the Holy Ghost*, ca. 1656
H: 317 cm, L: 265 cm; Oil on canvas
Sully, floor 2, room 31; INV. 2888

Charles Le Brun, 1619–1690
5. *The Dead Christ in the Lap of the Virgin*, ca. 1643
H: 146 cm, L: 222 cm; Oil on canvas
Sully, floor 2, room 31; INV. 2887

Charles Le Brun, 1619–1690
6. *The Striking of the Rock*, ca. 1648
H: 114 cm, L: 153 cm; Oil on canvas
Sully, floor 2, room 31; R.F. 1947-2

Charles Le Brun, 1619–1690
7. *The Adoration of the Shepherds*, ca. 1689
H: 91 cm, L: 117 cm; Oil on canvas
Sully, floor 2, room 35; INV. 2878

Charles Le Brun, 1619–1690
8. *The Death of Meleager*, ca. 1658
H: 305 cm, L: 485 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2900

Charles Le Brun, 1619–1690
9. *Crossing the Granicus*, 1665
H: 470 cm, L: 1209 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2894

Charles Le Brun, 1619–1690
10. *The Battle of Arbella*, 1669
H: 470 cm, L: 1265 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2895

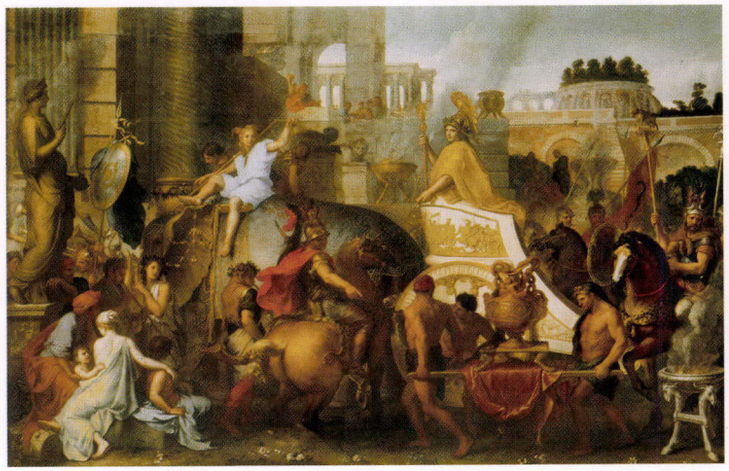
Charles Le Brun, 1619–1690
11. *The Hunt of Meleager and Atalanta*, ca. 1658
H: 310 cm, L: 511 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2899

Charles Le Brun, 1619–1690
12. *Alexander and Porus*, ca. 1665
H: 470 cm, L: 1264 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2897

Charles Le Brun, 1619–1690
13. *Christ Carrying the Cross*, 1688
H: 153 cm, L: 214 cm; Oil on canvas
Sully, floor 2, room 34; INV. 2884

Charles Le Brun

THE TRIUMPHAL ENTRY OF ALEXANDER THE GREAT INTO BABYLON



Charles Le Brun, 1619–1690
The Triumphal Entry of Alexander the Great into Babylon, 1665
H: 450 cm, L: 707 cm; Oil on canvas
Sully, floor 2, room 32; INV. 2898

This enormous painting depicts the triumphal entry of Alexander the Great (356–323 BCE) into Babylon. It was originally part of a series of four scenes depicting significant events in the life of the Macedonian king. Louis XIV was by no means the only ruler to view the highly cultured military commander as a model. Indeed, it was undoubtedly Louis XIV whom Le Brun sought to exalt through his celebration of Alexander's victories. The first work in the series, showing Alexander receiving the homage of the Persian queens after the Battle of Issus, was painted for the royal palace at Versailles. On completion of the series, Louis acquired all four paintings and had Gobelins tapestries made from them for the decoration of his palaces. *The Entry into Babylon* shows Alexander at the peak of his success. Following countless victories during the Persian campaign, King Mazaeus of Persia eventually capitulated and handed the royal city of Babylon to Alexander in 331 BCE. The Macedonian moved in a triumphal procession through the Ishtar Gate and had himself proclaimed King of Asia. Le Brun has depicted Alexander as a glorious, godlike victor riding on a chariot drawn by elephants. The famous Hanging Gardens of Babylon can be seen in the background on the right.

Charles Le Brun

THE ADORATION OF THE SHEPHERDS

Charles Le Brun, 1619–1690
The Adoration of the Shepherds, 1689
H: 151 cm, L: 215 cm; Oil on canvas
Sully, floor 2, room 34; INV. 2879

The Adoration of the Shepherds was Charles Le Brun's last large-format work. Completed just a few months before his death at the age of seventy, it was commissioned by none other than Louis XIV of France, the Sun King, who was Le Brun's most important patron. This unusually broad painting, which forms part of the Life of Christ series, offers a reinterpretation of a well-known subject. The main figures, Mary and the newborn Jesus, occupy the center of the picture but are only otherwise emphasized by the bright lighting and the Virgin's blue cloak. In addition to the shaft of light that falls on Mary from an opening in the sky, Le Brun illuminates this nighttime scene with a number of other sources of light, thereby illustrating in graphic fashion the metaphor of Christ as the "light of the world." As well as the glow of the fire, there is a light in the left-hand corner of the picture, a hanging lamp next to Joseph, a candle on the floor next to the pillar on the right, and a torch carried by the shepherd on the far right. These various light sources bathe the Holy Family, the angels, and the unusually large number of shepherds, who are shown arriving in droves, in a mysterious chiaroscuro that expresses the mystery of the birth of God.

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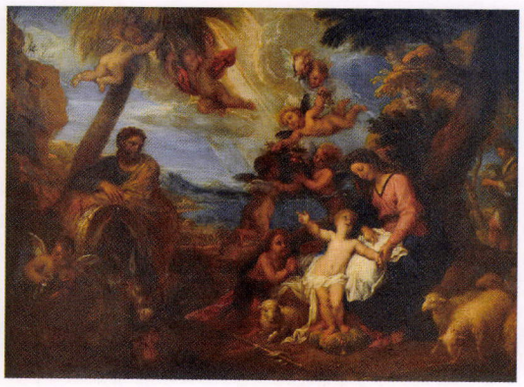
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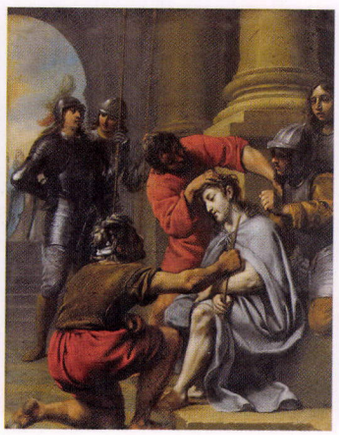
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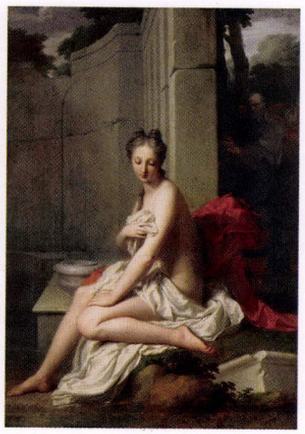
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Nicolas Loir, 1624–1679
1. *The Adoration of the Shepherds*, 17th century
H: 136 cm, L: 102 cm; Oil on canvas
Sully, floor 2, room 30; INV. 2803

Noël Coypel, 1628–1707
2. *St. James the Elder Led to Execution, Healing a Paralytic and Kissing His Accuser*, 1661
H: 402 cm, L: 331 cm; Oil on canvas
Sully, floor 2, room 19; M.I. 335

Claude Lefebvre, attributed to, 1632–1675
3. *A Tutor and His Pupil*, 17th century
H: 135 cm, L: 111 cm; Oil on canvas
Sully, floor 2, room 32; INV. 4380

Noël Coypel, 1628–1707
4. *Ptolemy Philadelphos Grants Freedom to the Jews*, ca. 1675
H: 49 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 34; INV. 3476

Noël Coypel, 1628–1707
5. *Emperor Trajan During a Public Audience*, ca. 1675
H: 49 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 34; INV. 3477

Painter of the French School, mid 17th century
6. *Vanitas*, 17th century
H: 72 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 28; R.F. 1946-15

Michel Corneille (Le Jeune), 1642–1708
7. *The Rest of the Holy Family in Egypt*, 17th century
H: 45 cm, L: 62 cm; Oil, copper
Sully, floor 2, room 35; INV. 3339

François de Troy, 1645–1730
8. *Charles Mouton*, 1690
H: 138 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 2469

Master of the Processions, mid 17th century
9. *The Crowning with Thorns*, 17th century
H: 46 cm, L: 35 cm; Oil on copper
Sully, floor 2, room 29; R.F. 2002-13

Jean-Baptiste Santerre, 1651–1717
10. *Suzanne at Her Bath*, 1704
H: 205 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 35; INV. 7836

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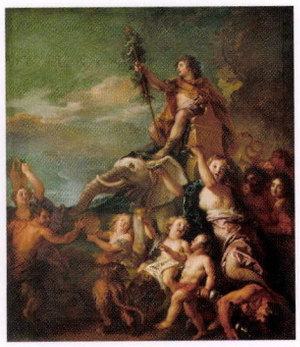
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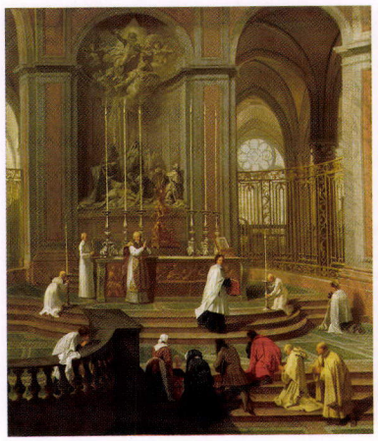
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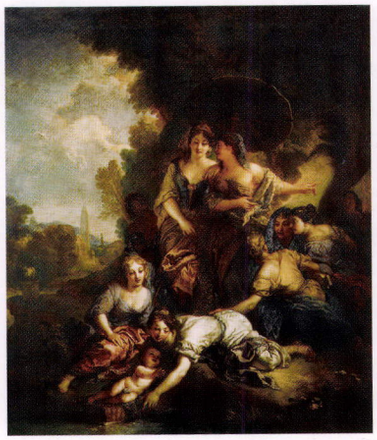
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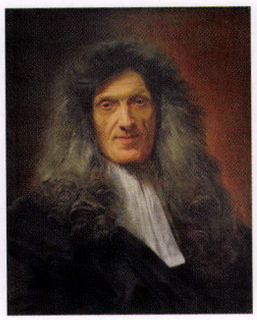
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Charles de La Fosse, 1636–1716
1. *The Adoration of the Magi*, 1715
H: 427 cm, L: 447 cm; Oil on canvas
Sully, floor 2, room 33; M.I. 316

Charles de La Fosse, 1636–1716
2. *The Annunciation*, ca. 1685
H: 106 cm, L: 123 cm; Oil on canvas
Sully, floor 2, room 35; INV. 4528

Charles de La Fosse, 1636–1716
3. *The Triumph of Bacchus*, 1700
H: 157 cm, L: 135 cm; Oil on canvas
Sully, floor 2, room 35; INV. 4537

Jean Jouvenet, 1644–1717
4. *The Mass of Canon Antoine de La Porte* also known as *The Altar of Notre Dame*, ca. 1709
H: 162 cm, L: 141 cm; Oil on canvas
Sully, floor 2, room 43 ; INV 5502

Charles de La Fosse, 1636–1716
5. *Moses Saved from the Water*, 1701
H: 125 cm, L: 110 cm; Oil on canvas
Sully, floor 2, room 35; INV. 4527

Charles de La Fosse, 1636–1716
6. *The Marriage of the Virgin*, ca. 1665
H: 117 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 35; INV. 4529

Jean Jouvenet, 1644–1717
7. *Jesus with Martha and Mary*, 17th century
H: 145 cm, L: 110 cm; Oil on canvas
Sully, floor 2, room 35; INV. 5482

Jean Jouvenet, 1644–1717
8. *Doctor Raymond Finot*, ca. 1700
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 35; INV. 5503

Jean Jouvenet, 1644–1717
9. *The Resurrection of Lazarus*, 1706
H: 388 cm, L: 664 cm; Oil on canvas
Sully, floor 2, room 33; INV. 5489

Jean Jouvenet, 1644–1717
10. *The Miraculous Draft of Fish*, 1706
H: 392 cm, L: 664 cm; Oil on canvas
Sully, floor 2, room 33; INV. 5487

Jean Jouvenet, 1644–1717
11. *The Descent from the Cross*, 1697
H: 424 cm, L: 312 cm; Oil on canvas
Sully, floor 2, room 33; INV. 5493

Adam Frans van der Meulen, 1632–1690
12. *Defeat of the Spanish Army Near the Canal in Bruges*, ca. 1670
H: 50 cm; L: 80 cm; Oil on canvas
Richelieu, floor 2, room 34; INV. 1483

Joseph Parrocel

LOUIS XIV'S ARMY CROSSING THE RHINE NEAR TOLHUIS

Louis XIV of France was not only an absolute ruler, a builder of magnificent palaces, and the focal point of a glittering court, he was also a successful military commander. During his long reign, the Sun King commissioned numerous painters to transform his military campaigns into works of art. This large painting by Joseph Parrocel commemorates an episode of the Franco-Dutch War of 1672–1674. Victory in the Battle of Maastricht on June 12, 1672, was one of the earliest military triumphs of the young ruler who would later bring France to the brink of ruin with his enormous military expenditure. The emphasis of this painting is clearly on the role of Louis XIV as a dynamic commander. He can be seen in the foreground on a spirited mount, holding the commander's baton and ordering his generals to attack. Myriad tiny figures—soldiers of the French army—can be seen in the background crossing the shallow arm of the Rhine near Tolhuis. In the distance, Maastricht can just be made out. Although hazy, the city is clearly identified by the king's baton as the target of the attack. This lively picture has a snapshot-like immediacy but was actually painted for the Château de Marly twenty-seven years after the event.

Joseph Parrocel, 1646–1704
Louis XIV's Army Crossing the Rhine near Tolhuis, 1699
H: 234 cm, L: 164 cm; Oil on canvas
Sully, floor 2, room 34; INV. 7089

Adam Frans van der Meulen, 1632–1690
5. *Arrival of Louis XIV in the Camp Outside Maastricht*, ca. 1650
H: 230 cm, L: 332 cm; Oil on canvas
Sully, floor 2, room 34; INV. 1491

Nicolas de Largillierre

FAMILY PORTRAIT

Nicolas de Largillierre, 1656–1746
Family Portrait, ca. 1730
H: 149 cm, L: 200 cm; Oil on canvas
Sully, floor 2, room 36; M.I. 1085

Nicolas de Largillierre was one of the most sought-after portrait painters of the 18th century. He worked mainly for the haute bourgeoisie and nobles of the robe (aristocrats who owed their titles to their official posts), whereas his great rival Hyacinthe Rigaud served the royal family and courtly patrons. Largillierre's bourgeois sitters sometimes proved more open to innovation than their more aristocratic counterparts. In *Family Portrait*, for example, it is possible to detect—at an astonishingly early stage—the new trend toward sensibility, with Largillierre's placing the emphasis on personality rather than social rank. The identity of the sitters remains a mystery. It is not known whether they are well-to-do members of the bourgeoisie or the artist and his family. In keeping with the latest fashion, Largillierre places the figures in a landscape setting (perhaps their own park) whose hazy execution seems to anticipate Romanticism. In contrast to the animated natural world, the sitters' clothing is of great refinement, and their powdered wigs would by no means be out of place in an elegant Paris salon. The painter has devoted enormous care to the depiction of the lace trim and numerous bows.

Nicolas de Largillierre

PORTRAIT OF CHARLES LE BRUN

Nicolas de Largillierre, 1656–1746
Portrait of Charles Le Brun, 1683–1686
H: 232 cm, L: 187 cm; Oil on canvas
Sully, floor 2, room 34; INV. 5661

At the time this portrait was painted, the sitter was considered the most important French artist of the 17th century. As "first painter" to the king and director of the Académie Royale de Peinture et de Sculpture in Paris, Charles Le Brun (1619–1690) was an authority on issues of style and taste. Nicolas de Largillierre, who went on to enjoy a successful career as a portrait painter, is thought to have deliberately painted this likeness of Le Brun as his reception piece in order to ensure his acceptance by the Académie. Le Brun, wearing a red velvet cloak, is enthroned in his studio like a "prince of the arts." The artwork and other objects that surround him have been carefully selected and arranged. They symbolize the various arts represented by the Académie: most important painting, followed by sculpture, the graphic arts, and tapestry weaving. The painting on the easel (indicated by Le Brun) is a smaller version of Le Brun's *The Conquest of Franche-Comté* (Château de Versailles), an allegorical commemoration of the annexation (under the Treaty of Nijmegen of 1678) of the Free County of Burgundy that was created for the ceiling of the Hall of Mirrors at Versailles. This portrait was passed to the Louvre from the collection of the Académie Royale.

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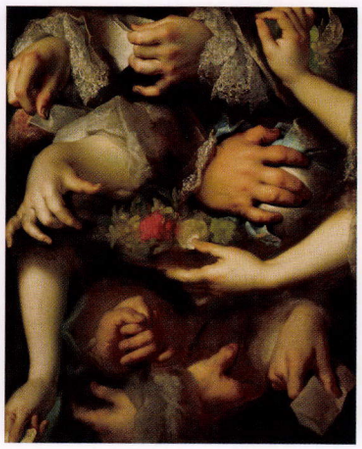

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Nicolas de Largillierre, 1656–1746
1. *The Provost of the Merchants and Councilmen of the City of Paris*, 1689
H: 31 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 37; M.I. 1077

Nicolas de Largillierre, 1656–1746
2. *The Carrying of the Cross*, ca. 1710
H: 132 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 35; R.F. 1988-12

Nicolas de Largillierre, 1656–1746
3. *Presumed Portrait of Marie-Anne Mancini, Duchess of Bouillon*, ca. 1700
H: 80 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-26

Nicolas de Largillierre, 1656–1746
4. *Study of Hands*, ca. 1715
H: 65 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room 36; D.L. 1970-11

Nicolas de Largillierre, 1656–1746
5. *Portrait of a Man*, ca. 1718
H: 139 cm, L: 107 cm; Oil on canvas
Sully, floor 2, room 35; M.I. 1082

Nicolas de Largillierre, 1656–1746
6. *Decorative Composition, with Curtains, Landscape, and Animals*, ca. 1725
H: 261 cm, L: 251 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 1979-59

Nicolas de Largillierre, 1656–1746
7. *Moses Saved from the Water*, 1728
H: 74 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 35; R.F. 3790

Hyacinthe Rigaud

PORTRAIT OF JULES HARDOUIN-MANSART

Hyacinthe Rigaud is regarded as the most important French portraitist of the second half of the 17th century. Louis XIV was quick to recognize the talent of the young painter and summoned him to his court. One of the leading members of the Sun King's circle portrayed by Rigaud was the royal architect Jules Hardouin-Mansart (1645–1708), who also served as Louis's superintendent of buildings. This work is an official portrait of Mansart in his capacity as architect. Wearing his robes of state with the Order of St. Michael, his self-confident expression is reinforced by his posture, with his left hand resting on his hip. His right hand holds a leather-bound folio while other volumes, plus a surveying instrument and a draft plan, lie on the table before him. These objects establish his identity as an erudite architect. Mansart is standing on a high column-framed balcony, in a certain sense enthroned above his most important work, the church of the Hôtel des Invalides in Paris. Other major buildings designed by Mansart include the royal palaces of Marly and Meudon, the Place des Victoires and Place Vendôme in Paris, and the Grand Trianon pleasure palace, along with many other aspects of the palace of Versailles.

Hyacinthe Rigaud, 1659–1743
Portrait of Jules Hardouin-Mansart, 1685
H: 139 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 34; INV. 7510

Hyacinthe Rigaud

PORTRAIT OF LOUIS XIV

This life-size portrait of Louis XIV of France (1638–1715) is probably Hyacinthe Rigaud's best-known work. It was originally intended as a gift from the French king to King Philip V of Spain but proved so popular with Louis and his court that the king held on to it. The artist painted several more likenesses of the king, now at the palace of Versailles. It is regarded as the ultimate expression of the Sun King's absolutist conception of the monarchy; indeed, this idea is expressed through both the overall composition and its every detail. Louis stands erect at the precise center of the picture, wearing his blue coronation robes embroidered with the fleur-de-lis. His position of power is reflected in his pose: the extended left leg, the right arm supported by the scepter, the left arm resting imperiously on his hip, and, last but not least, the unflinching gaze directed at the viewer. Another symbol of power is the sword in its golden scabbard, one of the emblems of royal authority along with the crown on its cushion of honor and the golden scepter. Louis's status as ruler is further underlined by the magnificent interior setting, in particular the noble classical style of the architectural decoration, the gold carpet, and the crimson hanging.

Hyacinthe Rigaud, 1659–1743
Portrait of Louis XIV, 1701
H: 277 cm, L: 194 cm; Oil on canvas
Sully, floor 2, room 34; INV. 7492

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Hyacinthe Rigaud, 1659–1743
1. *Madame Rigaud in Two Different Poses*, 1695
H: 83 cm, L: 103 cm; Oil on canvas
Sully, floor 2, room 35; INV. 7522

Antoine Coypel, 1661–1722
2. *The Fainting of Esther*, ca. 1697
H: 105 cm, L: 137 cm; Oil on canvas
Sully, floor 2, room 35; INV. 3500

Hyacinthe Rigaud, 1659–1743
3. *Martin van den Bogaert, also known as Desjardins*, 1692
H: 141 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 34; INV. 7511

Antoine Coypel, 1661–1722
4. *Young Black Man Holding a Basket of Fruit and a Girl Stroking a Dog*, ca. 1682
H: 28 cm, L: 21 cm; Oil on wood
Sully, floor 2, room 37; INV. 3518

Antoine Coypel, 1661–1722
5. *Eliezer and Rebecca*, 1701
H: 125 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 35; INV. 3505

Hyacinthe Rigaud, 1659–1743
6. *Jacques-Bénigne Bossuet*, 1702
H: 240 cm, L: 165 cm; Oil on canvas
Sully, floor 2, room 35; INV. 7506

Hyacinthe Rigaud, 1659–1743
7. *The Presentation in the Temple*, ca. 1741
H: 83 cm, L: 68 cm; Oil, wood
Sully, floor 2, room 35; INV. 7490

Antoine Coypel, 1661–1722
8. *Athaliah Driven from the Temple*, ca. 1697
H: 156 cm, L: 213 cm; Oil on canvas
Sully, floor 2, room 35; INV. 3496

Antoine Coypel

DEMOCRITUS

Antoine Coypel, 1661–1722
Democritus, 1692
H: 69 cm, L: 57 cm; Oil on canvas
Sully, floor 2, room 35; M.I. 1048

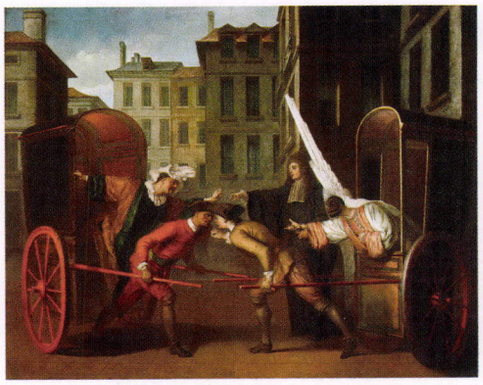
To his contemporaries, the Greek thinker Democritus (460–371 BCE) was the "Laughing Philosopher." This was due not only to his fondness for mocking human folly but also to his theoretical investigations into humor. He regarded a well-balanced, cheerful disposition (euthymia) as being of the utmost benefit, capable among other things of protecting people from unhealthy emotions such as fear but also excessive hope. Even antique sculptors gave Democritus an expression of restrained laughter—while taking care not to transgress the classical canon of form based on absolute harmony. Many centuries later, Antoine Coypel no longer felt bound by such rules. His Democritus laughs out loud at the viewer, whom he simultaneously invites, with a gesture of his hand, to join in. With its animation, impasto, and application of paint in large fields, this work is reminiscent of Rembrandt's masterly portraits and genre scenes, and by creating a freer, more dynamic composition with a strong palette of warm hues, Coypel reveals his debt to Rubens, ostensibly choosing sides in the "quarrel of the colorists" that was then raging in Paris. "Poussinists," who favored the French master's emphasis on drawing and his more theoretical approach to painting, stood in opposition to the "Rubenists," who instead embraced the Flemish master's expressive use of color.

François Desportes

PORTRAIT OF THE ARTIST AS A HUNTER

François Desportes, 1661–1743
Portrait of the Artist as a Hunter, 1699
H: 197 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 50; Inv. 3899

This is one of the most unusual self-portraits in the history of painting. Unlike the overwhelming majority of his colleagues, the French painter has portrayed himself not at work in the studio but as a huntsman. In doing so, François Desportes puts himself in the position of his patrons, wealthy noblemen who enjoyed hunting as a sport and leisure pursuit. This reversal of roles, by means of which the painter apparently assumes a higher social status, is emphasized by his choice of clothes (in particular the elegant frock coat with gold trim). It is reasonable to assume that Desportes was familiar with court life, having spent 1694 to 1696 in Warsaw as painter to King John III Sobieski of Poland. During this time he completed numerous portraits of members of the nobility but resumed his true profession as a painter of still-lifes and hunting scenes on returning to Paris. For this self-portrait, painted as a reception piece for admission to the Académie Royale de Peinture et de Sculpture in Paris, he combined his talents for portraiture with those for still-lifes and landscapes. The game still-life in the foreground can be seen as a kind of picture within a picture, behind which Desportes portrays himself as its creator.



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Claude Gillot, 1673–1722
1. *The Two Coaches*, ca. 1707
H: 127 cm, L: 160 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 2405

Claude Gillot, 1673–1722
2. *Scene from "Master Andrew's Tomb"*, ca. 1716
H: 100 cm, L: 139 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 1945-26

Jean-Francois de Troy, 1679–1752
3. *Christ before Pilate*, 1731
H: 289 cm, L: 373 cm; Oil on canvas
Sully, floor 2, room 43; INV. 2075-9

Jean-Francois de Troy, 1679–1752
4. *The Fainting of Esther*, 1737
H: 320 cm, L: 470 cm; Oil on canvas
Sully, floor 1, room 74; INV. 8216

Jean-Francois de Troy, 1679–1752
5. *The Triumph of Mordecai*, 1739
H: 329 cm, L: 710 cm; Oil on canvas
Sully, floor 1, room 74; INV. 8219

Jean-Francois de Troy, 1679–1752
6. *The Disdain of Mordecai Toward Haman*, 1740
H: 332 cm, L: 470 cm; Oil on canvas
Sully, floor 1, room 74; INV. 8214

Jean-Francois de Troy, 1679–1752
7. *The Hunt Lunch*, 1737
H: 240 cm, L: 169 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 1990-18

Alexis Grimou, 1678–1733
8. *Portrait of a Man in Polish Dress Holding a Pipe*, 1726
H: 130 cm, L: 96 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2004-7

Nicolas Vleughels, 1688–1737
9. *Solomon and the Queen of Sheba*, 1728
H: 39 cm, L: 57 cm; Oil, copper
Sully, floor 2, room 37; R.F. 1992-412

Jean-Antoine Watteau

NYMPH AND SATYR

Jean-Antoine Watteau, 1684–1721
Nymph and Satyr, ca. 1715
H: 73 cm, L: 107 cm; Oil on canvas
Sully, floor 2, room 36; M.I. 1129

Despite dying of tuberculosis at just thirty-six years old, Jean-Antoine Watteau left behind an enormous body of work that exerted a major influence on the development of the French Rococo. Although most of his paintings deal with the galant mores of his own times, he also treated a number of mythological subjects. In its powerful and conspicuous sensuality, *Nymph and Satyr* is inspired by the work of some of the greatest Renaissance and Baroque masters, in particular Titian, Correggio, and van Dyck. Watteau skillfully plays with the contrast between the tender, milky-white body of the nymph and the dark, muscular physique of the satyr. In the foreground, the nymph is reclining on a blue and white cloth, exposing herself in all her nakedness to the gaze of the viewer, her left leg stretched out provocatively. With his uncovering gesture, the satyr, who resembles a devil with his reddish-brown body and dark hair, helps direct the viewer's attention to the woman lying on the ground before him—the very incarnation of innocent sensuality. The landscape serves merely as a framework and foil to the sensual foreground scene.

Jean-Antoine Watteau

PILGRIMAGE TO THE ISLE OF CYTHERA

Jean-Antoine Watteau, 1684–1721
Pilgrimage to the Isle of Cythera, 1717
H: 129 cm, L: 194 cm; Oil on canvas
Sully, floor 2, room 36; INV. 8525

In Greek mythology, Cythera is a center of the cult of Aphrodite, the goddess of love, who is supposed to have come ashore on the island after being born of the sea foam. Cythera has excited the imagination of artists and the public at large as the isle of love and the blissfully happy. As a young painter, Jean-Antoine Watteau was inspired by the ancient myth and chose the subject for his reception piece for the Académie Royale de Peinture et de Sculpture in Paris, where he was accepted in 1717. Unlike the earlier version in Frankfurt (circa 1710) and the later version in Berlin (circa 1719), in this version Watteau places the emphasis on a group of galant love pilgrims preparing to embark. While the couple on the far right are still seated, absorbed in their amorous dalliance beneath a bust of Venus, to their left a gentleman helps his lady to her feet and the couple next to them are preparing to move off. Other couples are already lined up in front of the ship over which amorini, symbolizing love, hover. The idyllic landscape, inspired by those of Rubens, reflects the state of mind of the love pilgrims, whose destination, Cythera, is no more than hinted at in the hazy pastel tones of the background. With this painting, Watteau invented a new pictorial genre, the fête galante (feast of courtship), which would become one of the most popular themes in 18th-century painting.

Jean-Antoine Watteau

PIERROT, FORMERLY KNOWN AS GILLES

Among Jean-Antoine Watteau's favorite themes are scenes from the world of the theater, typified in his day by stock characters from the Italian commedia dell'arte. The clown Pierrot, who appears here in unusually monumental form, is the very symbol of Italian comedy. He wears the typical white clown costume with buttoned-up doublet, long, gathered arms, and ruff. The wide trousers are too short for their wearer, exposing white shoes tied with a bow. Despite his ridiculous costume and belying his role as a joker, Watteau's Pierrot, fixing the viewer with a direct gaze, comes across as thoughtful and highly dignified. His stiff pose strongly contrasts the animated background in which further commedia dell'arte characters, dressed in their traditional costumes, are lurking. The figure in bright red on the far right represents the soldier, the attractive young woman next to him the heroine Isabelle, and the fellow to the left of her, wearing a cockscomb hat, her lover Leander, while the old man on the donkey plays the farcical doctor. We do not know the exact circumstances surrounding the commission of this masterwork; it has been suggested that it may have been made for a theater or, perhaps, for a café owned by the former actor Belloni, a friend of the painter's. The peculiarity of the mise-en-scène and the central figure's melancholic expression have led certain Watteau scholars to believe that Pierrot may have been an allegorical self-portrait of the artist himself. This work was formerly in the collection of one of the Louvre's greatest benefactors, the physician Louis Le Caze, whose bequest in 1869 of several hundred paintings greatly enriched the museum's collection.

Jean-Antoine Watteau, 1684–1721
Pierrot, formerly known as *Gilles*, ca. 1718
H: 185 cm, L: 150 cm; Oil on canvas
Sully, floor 2, room 36; M.I. 1121

Jean-Antoine Watteau, 1684–1721
Both Cousins, ca. 1716
H: 30 cm, L: 36 cm; Oil on canvas
Richelieu, floor 2, room 37; R.F. 1990-8

Jean-Antoine Watteau, 1684–1721
Portrait of a Nobleman, ca. 1715
H: 130 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 1973-1

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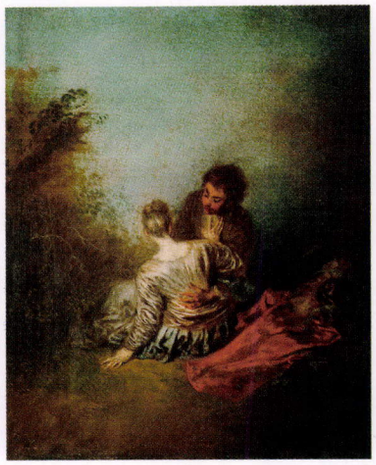

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Jean-Antoine Watteau, 1684–1721
1. *Diana at Her Bath*, ca. 1715
H: 80 cm, L: 101 cm; Oil on canvas
Sully, floor 2, room 36; R.F. 1977-447

Jean-Antoine Watteau, 1684–1721
2. *The Gathering in a Park*, ca. 1716
H: 32 cm, L: 46 cm; Oil on wood
Sully, floor 2, room 37; M.I. 1124

Jean-Antoine Watteau, 1684–1721
3. *Autumn*, ca. 1715
H: 48 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 37; M.I. 1128

Jean-Antoine Watteau, 1684–1721
4. *Landscape with a Goat*, ca. 1716
H: 26 cm, L: 18 cm; Oil, wood
Sully, floor 2, room 37; R.F. 1938-36

Jean-Antoine Watteau, 1684–1721
5. *The Judgment of Paris*, ca. 1717
H: 47 cm, L: 31 cm; Oil on wood
Sully, floor 2, room 37; M.I. 1126

Jean-Antoine Watteau, 1684–1721
6. *Indifference*, ca. 1717
H: 25 cm, L: 19 cm; Oil on canvas
Sully, floor 2, room 37; M.I. 1122

Jean-Antoine Watteau, 1684–1721
7. *The Faux Pas*, ca. 1716
H: 40 cm, L: 31 cm; Oil on canvas
Sully, floor 2, room 37; M.I. 1127

Jean-Antoine Watteau, 1684–1721
8. *The Delicate Musician*, ca. 1717
H: 25 cm, L: 19 cm; Oil on wood
Sully, floor 2, room 37; M.I. 1123

Jean-Baptiste Oudry

PHEASANT, HARE, AND RED-LEGGED PARTRIDGE

Jean-Baptiste Oudry, who counted the French king among his patrons, is known primarily as a painter of still-lifes and hunting scenes. *Pheasant, Hare, and Red-legged Partridge*, painted two years before his death, is one of his most famous works and is remarkable for its almost photographic realism. Its pendant, the famous *White Duck*, is also considered a masterpiece (private collection, England). The animals hanging from a nail stand out vividly against the light-colored wooden panel. By depicting the birds and hare at life size, the painter creates the illusion that the viewer is looking at real, freshly bagged game. Oudry's mastery as an animal painter is evident above all in his rendering of the various textures of the fur and feathers. The hare's gleaming coat seems soft and fluffy, particularly on the belly, while the small, delicate feathers on the underside of the pheasant have been reproduced with fine individual brushstrokes. The picture possesses almost tactile properties, making the viewer want to stroke the delicate feathers of the fur or the hare. Oudry always worked from nature. Before starting a painting, he studied every element of the composition in numerous general and detailed drawings.

Jean-Baptiste Oudry, 1686–1755
Pheasant, Hare, and Red-Legged Partridge, 1753
H: 97 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 40; M.N.R. 116

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Jean-Baptiste Oudry, 1686–1755
1. *Music*, 1720–1723
H: 364 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2002-19

Jean-Baptiste Oudry, 1686–1755
2. *The Hunt*, 1720–1723
H: 364 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2002-20

Jean-Baptiste Oudry, 1686–1755
3. *The Dancer*, 1720–1723
H: 364 cm, L: 123 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2002-22

Jean-Baptiste Oudry, 1686–1755
4. *The Promenade*, 1720–1723
H: 364 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2002-26

Jean-Baptiste Oudry, 1686–1755
5. *Rest*, 1720–1723
H: 364 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2002-27

Jean-Baptiste Oudry, 1686–1755
6. *Bittern and Partridge Guarded by a White Dog*, 1747
H: 120 cm, L: 170 cm; Oil on canvas
Sully, floor 2, room 46; INV. 7028

Jean-Baptiste Oudry, 1686–1755
7. *The Farm*, 1750
H: 130 cm, L: 212 cm; Oil on canvas
Sully, floor 2, room 46; INV. 7044

Jean-Baptiste Oudry, 1686–1755
8. *Still-Life*, 1742
H: 143 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 1989-26

Nicolas Lancret

SPRING

Nicolas Lancret, 1690–1743
Spring, 1738
H: 69 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 37; INV. 5597

Spring is part of a series of four paintings depicting the four seasons, commissioned in 1738 for King Louis XV's private apartment at the Château de la Muette. The Louvre also holds *Summer*, *Autumn*, and *Winter*. In the 19th century these works belonged to the renowned collection of Dr. Louis La Caze, who specialized mainly in 18th-century French art. Before it was bequeathed to the Louvre in 1869, the collection was greatly visited by the Impressionist painters in particular. It is easy to imagine how Spring, with its gossamer, light-filled landscape, would have appealed to the Impressionists. Nicolas Lancret has painted the shimmering effect of the light on the gold-flecked treetops, water meadows, and sky. A spring landscape aglow with light provides the ideal setting for the galant scene that unfolds in the foreground. A group of elegantly dressed men and women have set themselves down on a slight rise at the edge of the forest. A boy plays on a reed pipe while a smart young woman hands out flowers to her companions. The painting is reminiscent of the fêtes galantes of Antoine Watteau, who was an important model for Lancret.

Nicolas Lancret

COMMEDIA DELL'ARTE PLAYERS

Nicolas Lancret, 1690–1743
Commedia dell'Arte Players, 18th century
H: 26 cm, L: 22 cm; Oil, wood
Sully, floor 2, room 37; M.I. 1073

This small picture is one of Nicolas Lancret's most enchanting works. Along with his contemporaries Jean-Antoine Watteau and Jean-Baptiste Pater, Lancret is one of the best-known painters of the "galant age" in France. His paintings were once to be found in virtually all of Europe's major princely art collections. In his art he turned repeatedly to the world of the theater, displaying a particular fondness for the characters of the commedia dell'arte in their colorful costumes. The key figure in Italian comedy is the melancholy clown Pierrot, whom Lancret places at the center of this work in imitation of Watteau's Pierrot. Standing around him are a number of the other stock commedia characters: on the left, a pretty lover, possibly Colombina, wearing a typical Rococo dress with wide skirts; behind her the sly Harlequin (Arlecchino) in a black mask; and on the far right, the doddered Dottore wearing a doctor's black robes. The woman in the diamond-pattern dress and eye mask is Arlecchina. Harlequin's female counterpart differs greatly from the clown in terms of temperament, displaying instead a friendly character combined with wisdom and refinement, as conveyed by Lancret in this painting.

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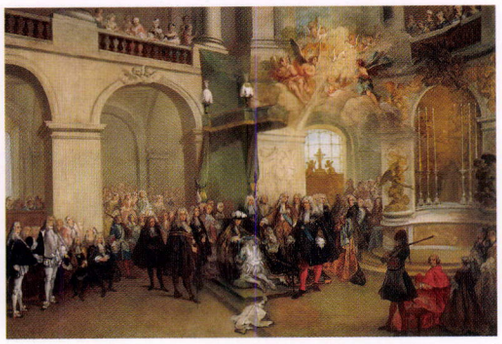
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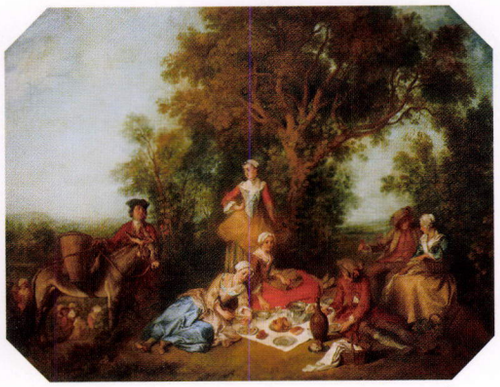
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Nicolas Lancret, 1690–1743
1. *The Seat of Justice Held in the Parliament at the Majority of Louis XV*, 1723
H: 56 cm, L: 82 cm; Oil on canvas
Sully, floor 2, room 37; R.F. 1949-32

Nicolas Lancret, 1690–1743
2. *The Return of the Order of the Holy Spirit*, 1724
H: 56 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 37; R.F. 1949-33

Nicolas Lancret, 1690–1743
3. *Summer*, 1738
H: 69 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 37; INV. 5598

Nicolas Lancret, 1690–1743
4. *Autumn*, 1738
H: 69 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 37; INV. 5599

Nicolas Lancret, 1690–1743
5. *Winter*, 1738
H: 69 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 37; INV. 5600

Jacques de Lajoue, 1686–1761
6. *Imaginary Landscape: The River*, ca. 1735
H: 82 cm, L: 102 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 1965-1

Jaqcues de Lajoue, 1686–1761
7. *The Artist's Family*, ca. 1737
H: 124 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 37; INV. 5574

Nicolas Lancret, 1690–1743
8. *The Music Lesson*, 1743
H: 89 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 36; INV. 5610

Nicolas Lancret, 1690–1743
9. *Innocence*, 1743
H: 89 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 36; INV. 5611

Jean Restout

THE PENTECOST

This enormous canvas, a masterpiece of 18th-century religious painting, once adorned the refectory (dining room) of the Abbey of Saint-Denis outside Paris. It was seized by the state during the French Revolution as part of the confiscation of clerical property and came to the Louvre in 1944 after more than a century in Lyon Cathedral. It was originally even wider and had an arched top displaying the dove that symbolizes the Holy Ghost. From this dove once radiated the golden shafts of light that fill the apostles, who are gathered around the Virgin Mary, with the Holy Spirit, giving them the "power of utterance" of every foreign tongue in order to enable them to carry out their Christian missionary work. With its exaggerated view from below and the extreme perspective of the rows of columns to the left and right, the work is reminiscent of Baroque ceiling paintings. Jean Restout was active mainly as a church painter, and he transforms the Pentecost miracle into an event of high drama. According to the biblical account (Apostles 2:1–41), the apostles were gathered with Mary in a house when the Holy Ghost in the form of "tongues like as of fire" descended on them in a kind of storm. The Mother of God stands erect at the center of the painting while the apostles shrink away in fear. Mary is presented here as the embodiment of the Church, whose birth is equated with Pentecost.

Jean Restout, 1692–1768
The Pentecost, 1732
H: 465 cm, L: 778 cm; Oil on canvas
Sully, floor 2, room 43; INV. 20303

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Jean Restout, 1692–1768
1. *Orpheus in the Underworld Reclaiming Eurydice, or The Music*, 1763
H: 355 cm, L: 575 cm; Oil on canvas
Sully, floor 2, room 43; INV. 7451

Louis Tocqué, 1696–1772
2. *Portrait of Marie Leczinska*, 1740
H: 277 cm, L: 191 cm; Oil on canvas
Sully, floor 2, room 46; INV. 8177

Louis Tocqué, 1696–1772
3. *Madam Dangé Tying Knots*, 1753
H: 83 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1480

François Le Moyne, 1688–1737
4. *Hercules and Omphale*, 1724
H: 184 cm, L: 149 cm; Oil on canvas
Sully, floor 2, room 38; M.I. 1086

Charles-Antoine Coypel, 1694–1752
5. *Philippe Coypel*, 1732
H: 75 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 1968-5

Jean-Baptist Pater, 1695–1736
6. *The Chinese Hunt*, 1736
H: 55 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 37; M.N.R. 57

Jean-Marc Nattier, 1685–1766
7. *Portrait of a Young Woman*, 1719
H: 74 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-65

Jean-Marc Nattier, 1685–1766
8. *The Countess Tessin*, 1741
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 925

Jean-Marc Nattier, 1685–1766
9. *The Duchess of Chaulnes, Represented in Hebe*, 1744
H: 144 cm, L: 110 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-32

Jean-Baptist Pater

GATHERING OF ITALIAN COMEDY ACTORS IN A PARK

This small work depicts a galant company in a park. The figures' eye-catching costumes and emphatic gestures suggest that a theatrical performance is taking place. The viewpoint is elevated above the action, giving the viewer the impression of watching from the gallery of a theater. The scene unites many of the stock characters of Italian comedy. This form of traditional Italian theater enjoyed great popularity in 18th-century Paris, and its various characters were familiar to all. At the center of the picture, Mezzetino—as charming as he is unscrupulous—embraces a beautiful woman who has hooked her leg over his knee in a highly coquettish gesture. In doing so she exposes her dainty foot, which becomes the suggestive focus of attention. The melancholy clown Pierrot observes the courting couple inquisitively over their shoulders. The figure with the grinning mask behind Pierrot is Harlequin, who had been a stock commedia dell'arte character ever since the Renaissance. Also visible on the right is the figure of the old fool Cassandro. With this galant theatrical scene set against an animated park landscape, Jean-Baptiste Pater is carrying on the tradition of his teacher Jean-Antoine Watteau, who died in 1721.

Jean-Baptist Pater, 1695–1736
Gathering of Italian Comedy Actors in a Park, ca. 1720
H: 24 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 37; M.I. 1095

Jean-Baptiste-Siméon Chardin

THE SKATE

Jean-Baptiste-Siméon Chardin, 1699–1779
The Skate, ca. 1725
H: 114 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 38; INV. 3197

This still-life with a skate is one of Jean-Baptiste-Siméon Chardin's earliest and best-known works. Its animated execution and brownish tones indicate that the painter was still very much under the influence of the still-lifes of the Dutch Golden Age. However, Chardin's own subtle humor and fondness for narrative are also in evidence. At first glance it is difficult to make sense of the multiplicity of objects on display. Actually, the painter has taken the central axis as the work's main organizational element. All the living or previously living things, in particular the cat, the oysters, the fish, and the spring onions, are gathered together on the left-hand side while the inanimate objects, including the tablecloth, the pitcher, the bowls, and the knife, which projects over the edge of the table, are on the right. Together, these products of nature on the one hand and human industry on the other constitute a meal—to the cat's evident glee. Above all these items hangs the splendid skate (whose open mouth and eyes resemble a human face) as a kind of unifying element. This bloody specter of a skate is one of the most striking images created by the painter. Chardin presented *The Skate* to the Académie Royale de Peinture et de Sculpture in Paris together with *Buffet*. Both pictures were accepted, and the artist was, rather exceptionally, admitted into the academy that same day.

Jean-Baptiste-Siméon Chardin

THE YOUNG DRAFTSMAN

Jean-Baptiste-Siméon Chardin, 1699–1779
The Young Draftsman, 1737
H: 80 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 39; R.F. 1944-4

The Young Draftsman is one of Jean-Baptiste-Siméon Chardin's most enchanting works. Although a genre picture, it also hints at a kind of concealed self-portrait. The painter's own experience as a budding artist and his absorption in the act of drawing must have surely contributed significantly to the creation of this work. The work makes reference to Dutch genre paintings, notably intimate interior scenes marked by an overall stillness and a heightened sense of realism. At the time this picture was made, Vermeer's work was not yet well enough known to have had an impact on Chardin, but it is nonetheless the Dutch master who we cannot help but recall here. Just as the figures in these works devote their entire attention to a particular object or task, it is also possible for viewers to lose themselves in almost meditative contemplation of the painting. In *The Young Draftsman*, this effect is heightened by the artist's sophisticated use of color. The work is built up around a multiplicity of nuances or variations of the basic hues, creating a system of chromatic echoes. This can be seen particularly clearly in the various shades of color of the sleeve, which reflect the green of the portfolio cover. Similarly, the red of the boy's cheeks is taken up in the red of the ribbon.

Jean-Baptiste-Siméon Chardin

SAYING GRACE

Jean-Baptiste-Siméon Chardin, 1699–1779
Saying Grace, ca. 1740
H: 49 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 40; INV. 3202

Jean-Baptiste-Siméon Chardin was the most important French genre painter of the first half of the 18th century. While he modeled his style on the Dutch genre specialists of the 17th century, his work actually goes some way further than theirs in terms of expressiveness. *Saying Grace* is based on a popular Dutch motif but presents the modest everyday scene with far greater elegance. The painting depicts a mother and two small children gathered around a table set for a meal. While their mother dishes out the soup, the children lower their eyes and say grace. This domestic scene exudes enormous charm despite, or possibly because of, the simple interior. The floor is covered with bare but clean tiles, pots can be seen hanging on the walls, and a little bit of heat is provided by a basin of hot coals in the foreground. Unlike his Dutch predecessors, Chardin uses light–dark contrasts not to heighten the drama but as a means of focusing attention. The gentle light directs the viewer's gaze to the intimate family scene, to which it also lends considerable poetry. Denis Diderot was a strong exponent of genre scenes, describing them with great enthusiasm in his accounts of the Salon, and Louis XV of France was so impressed by the work that Chardin eventually presented it to him as a gift.

Jean-Baptiste-Siméon Chardin

THE BIRD-ORGAN

Jean-Baptiste-Siméon Chardin, 1699–1779
The Bird-Organ, 1751
H: 50 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 1985-10

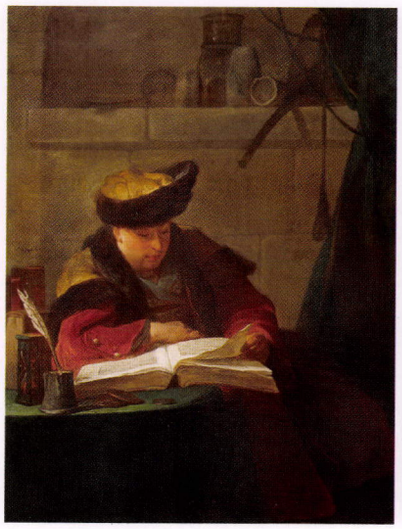
Jean-Baptiste-Siméon Chardin was the "French Vermeer" of the 18th century. Like the great Dutch painter Jan Vermeer van Delft (1632–1675), whose work was not known widely until the 19th century and thus was never seen by Chardin, he was a master of interiors with soft lighting that endows the scene with a still-life quality and mysterious charm. *The Bird-organ* was his first commission from a French monarch, although he had presented *Saying Grace* (also in the Louvre) to Louis XV eleven years before. The central figure in *The Bird-organ*, which is also known as *A Woman Varying Her Pleasures*, is a young woman sitting in her apartment in an extremely elegant silver gown decorated with a floral pattern. She is seated at a work table but has put her sewing aside in order to teach her pet bird how to sing. Her sewing equipment has been shut away in the large bag emphasized by Chardin through his choice of bright red as a color. As was common in smart society, the lady is using a bird organ (serinette), which seems to fill the whole picture with its sound, to encourage the bird to sing.

Jean-Baptiste-Siméon Chardin

CHILD WITH A SPINNING TOP

Child with a Spinning Top is both a genre picture and a portrait. Jean-Baptiste-Siméon Chardin's model was Auguste-Gabriel, the younger son of the goldsmith Charles Godefroy. More than merely a true-to-life likeness of a specific individual, this work has universal relevance as a study of a child absorbed in play. In choosing his subject, Chardin was very much in tune with his times, during which greater attention was being paid to childhood as a distinct stage in life. The young boy, dressed like a small adult—not forgetting the powdered wig—gazes with the utmost concentration at the small top in front of him. Even the viewer feels magically drawn to the toy. It is remarkable how Chardin creates the impression that the top is actually rotating. This illusionistic effect is generated by the tilt and unstable shadow of the toy. The painter has made the boy's hands conspicuously large, and his right hand in particular seems ready to grasp the teetotum at any moment. This hand is held in what is simultaneously a typical writing position. The picture also contains an element of moral criticism: instead of concentrating on his homework, which awaits him in the background, the boy, like children everywhere, prefers to play.

Jean-Baptiste-Siméon Chardin, 1699–1779
Child with a Spinning Top, ca. 1737
H: 67 cm, L: 76 cm; Oil on canvas
Sully, floor 2, room 39; R.F. 1705

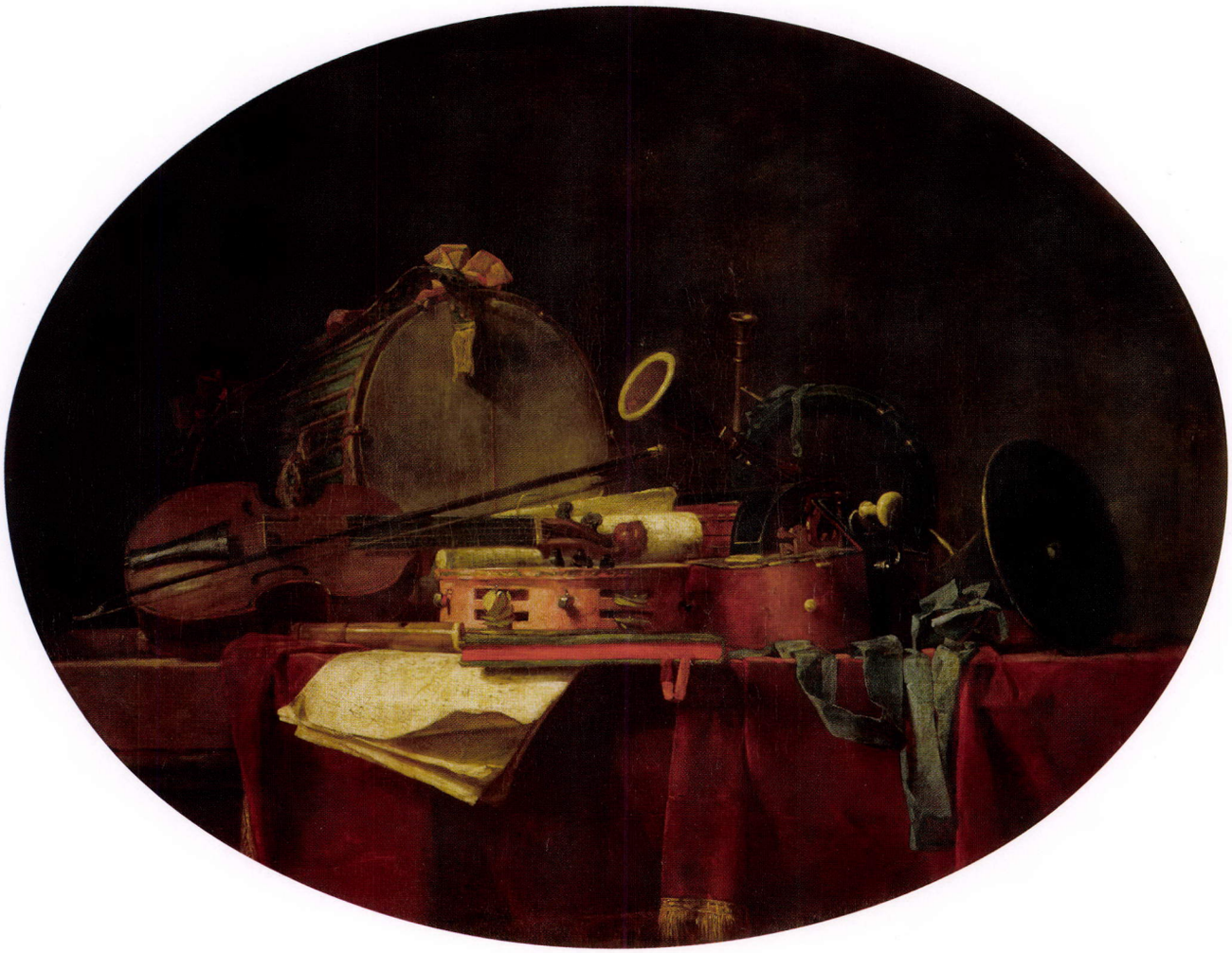


Jean-Baptiste-Siméon Chardin, 1699–1779
A Chemist in His Laboratory, 1734
H: 138 cm, L: 105 cm; Oil on canvas
Sully, floor 2, room 38; R.F. 2169

Jean-Baptiste-Siméon Chardin, 1699–1779
Young Man Playing a Violin, 1734
H: 67 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 39; R.F. 1706

Jean-Baptiste-Siméon Chardin

THE ATTRIBUTES OF CIVILIAN MUSIC



Jean-Baptiste-Siméon Chardin, 1699–1779
The Attributes of Civilian Music, 1766
H: 112 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 48; 2012-12

This painting and its pendant, *The Attributes of Military Music*, are two of the Louvre's most recent acquisitions. These late masterpieces by Chardin were the gift of the Friends of the Louvre and the descendants of the art historian and former owner of the works Eudoxe Marcille (1814–1890). Like its companion piece, *The Attributes of Civilian Music* was originally oval in format. Both were commissioned by Louis XV for the Château de Bellevue, built as a pleasure palace for the king's erstwhile mistress Madame de Pompadour. During the course of later refurbishments, Bellevue was given a music room for which these two works were painted. The chosen theme clearly corresponds to the function of the room. The painting depicts various musical instruments placed apparently at random on a table covered with a red cloth. The instruments constitute a small domestic orchestra: a violin, a flute, a hurdy-gurdy, a tambourine, a drum, a horn and a clarinet can all be made out. In this work the artist has employed his entire skill as a still-life painter. Chardin succeeded like no other artist of his day in bringing objects to life through the masterful handling of light.

Jean-Baptiste-Siméon Chardin

THE ATTRIBUTES OF MILITARY MUSIC

This work and its pendant, *The Attributes of Civilian Music*, were commissioned from Chardin in 1766 for the music room of the royal Château de Bellevue, located on the Seine upstream of Paris. With their depictions of musical instruments, the two paintings (referred to in historical documents as overdoors) constituted a fitting decoration for the room in question. More than merely decorative, however, the works are masterpieces of still-life painting, embodying a high point of the genre in French Rococo art. Employing masterful foreshortening, *The Attributes of Military Music* depicts the typical instruments of a military band on a red velvet tablecloth. Taking centre stage is a large drum that together with the trumpet "sets the beat" for the other instruments. This imaginary regimental band is further made up of a bassoon, a pair of cymbals and an oboe that pokes out from below the open score reflected to great effect in the side of the drum. Chardin's virtuoso chiaroscuro style not only brings the instruments to life, it almost makes them audible.

Jean-Baptiste-Siméon Chardin, 1699–1779
The Attributes of Military Music, ca. 1766
H: 112 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 2010-13

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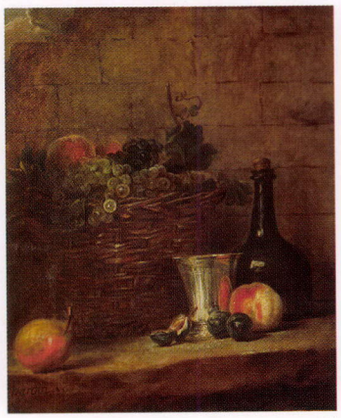
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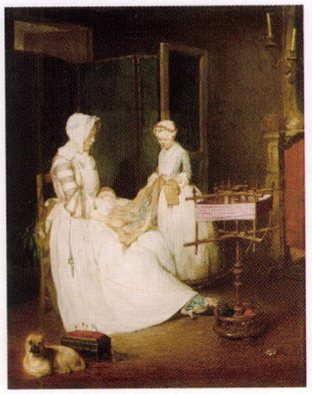
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Jean-Baptiste-Siméon Chardin, 1699–1779
1. *The Monkey Antique Dealer*, ca. 1726
H: 81 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 39; INV. 3206

Jean-Baptiste-Siméon Chardin, 1699–1779
2. *Dead Rabbit and Hunting Gear*, 1728–1729
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 39; INV. 3203

Jean-Baptiste-Siméon Chardin, 1699–1779
3. *Dead Hare with Powder Horn and Pouch*, ca. 1730
H: 98 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 39; R.F. 1979-55

Jean-Baptiste-Siméon Chardin, 1699–1779
4. *The Copper Fountain*, ca. 1733
H: 28 cm, L: 23 cm; Oil on wood
Sully, floor 2, room 39; M.I. 1037

Jean-Baptiste-Siméon Chardin, 1699–1779
5. *Basket of Grapes, a Silver Cup, and a Bottle*, ca. 1728
H: 69 cm, L: 58 cm; Oil on canvas
Sully, floor 2, room 39; M.I. 1044

Jean-Baptiste-Siméon Chardin, 1699–1779
6. *The Buffet*, 1728
H: 194 cm, L: 129 cm; Oil on canvas
Sully, floor 2, room 38; INV. 3198

Jean-Baptiste-Siméon Chardin, 1699–1779
7. *The Cateress*, 1739
H: 47 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 40; M.I. 720

Jean-Baptiste-Siméon Chardin, 1699–1779
8. *The Monkey Painter*, ca. 1739
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 39; M.I. 1033

Jean-Baptiste-Siméon Chardin, 1699–1779
9. *The Distressed Mother*, ca. 1740
H: 49 cm, L: 39 cm; Oil on canvas
Sully, floor 2, room 40; INV. 3201

Jean-Baptiste-Siméon Chardin, 1699–1779
10. *The Attributes of Music*, 1765
H: 91 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 38; INV. 3200

Jean-Baptiste-Siméon Chardin, 1699–1779
11. *Attributes of the Arts*, 1765
H: 91 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 38; INV. 3199

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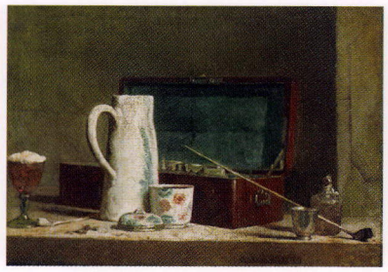
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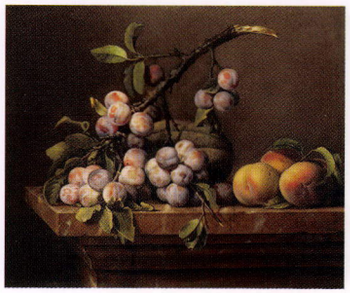
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Jean-Baptiste-Siméon Chardin, 1699–1779
1. *Cooking Utensils, a Pot, a Pan, and Eggs*, ca. 1733
H: 17 cm, L: 21 cm; Oil on wood
Sully, floor 2, room 39; M.I. 1045

Jean-Baptiste-Siméon Chardin, 1699–1779
2. *Pipes and Drinking Vessels*, also known as *The Cigar*, ca. 1737
H: 32 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 39; M.I. 721

Jean-Baptiste-Siméon Chardin, 1699–1779
3. *The Meager Menu*, 1731
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 39; INV. 3204

Jean-Baptiste-Siméon Chardin, 1699–1779
4. *The Feast Menu*, 1731
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 39; INV. 3205

Jean-Baptiste-Siméon Chardin, 1699–1779
5. *Still-Life with a Copper Pot*, ca. 1750
H: 302 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 39; M.N.R. 716

Jean-Baptiste-Siméon Chardin, 1699–1779
6. *A Bowl of Olives*, 1760
H: 71 cm, L: 98 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 1036

Jean-Siméon Chardin, workshop of, 18th century
7. *Melon, Pears, Peaches and Plums*, also known as *The Melon Started*, late 18th century
H: 60 cm, L: 52 cm; Oil on canvas
Richelieu, floor 2, room 39; M.I. 1034

Jean-Baptiste-Siméon Chardin, 1699–1779
8. *The Office Table*, also known as *The Debris from a Lunch*, ca. 1763
H: 38 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 39; M.I. 1040

Jean-Baptiste-Siméon Chardin, 1699–1779
9. *Brioche*, 1763
H: 47 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 1038

Jean-Baptiste-Siméon Chardin, 1699–1779
10. *Raisins and Pomegranates*, 1763
H: 47 cm, L: 57 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 1035

Jean-Baptiste-Siméon Chardin, 1699–1779
11. *Silver Goblet with Apples*, ca. 1768
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 1042

Jean-Baptiste-Siméon Chardin, 1699–1779
12. *Pears and a Cup of Wine*, ca. 1768
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 1041

Jean-Baptiste-Siméon Chardin, 1699–1779
13. *Basket of Peaches*, 1768
H: 32 cm, L: 39 cm; Oil on canvas
Sully, floor 2, room 47; M.I. 722

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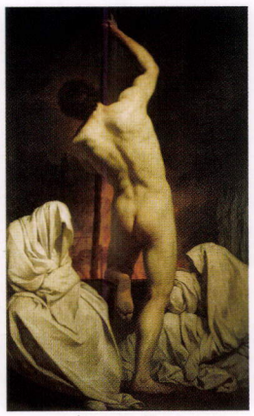
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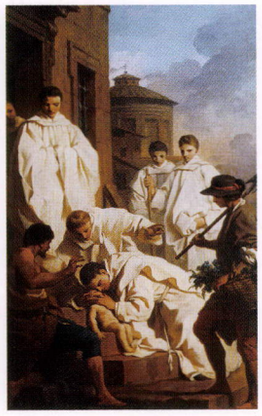
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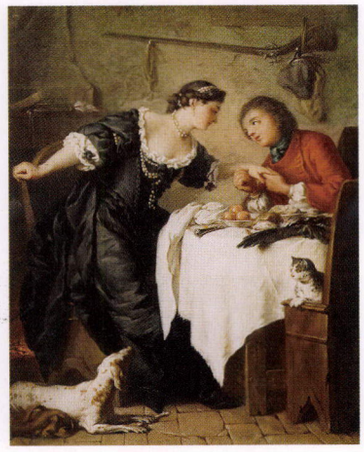
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Pierre Subleyras, 1699–1749
1. *The Mass of St. Basil*, 1740
H: 134 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8004

Pierre Subleyras, 1699–1749
2. *The Absolution of Theodosius*, ca. 1745
H: 50 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8005

Pierre Subleyras, 1699–1749
3. *Charon in the Underworld*, ca. 1735
H: 135 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 38; INV. 8007

Pierre Subleyras, 1699–1749
4. *St. Benedict Resuscitating a Child*, ca. 1744
H: 50 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8006

Pierre Subleyras, 1699–1749
5. *The Meal at the House of Simon*, 1737
H: 215 cm, L: 679 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8000

Pierre Subleyras, 1699–1749
6. *The Meal at the House of Simon*, 1735
H: 24 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8001

Pierre Subleyras, 1699–1749
7. *The Loving Courtesan*, ca. 1735
H: 30 cm, L: 23 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 1985-80

Pierre Subleyras, 1699–1749
8. *Don Cesare Benvenuti*, 1742
H: 138 cm, L: 101 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 1969-10

Pierre Subleyras, 1699–1749
9. *The Falcon*, ca. 1732
H: 35 cm, L: 28 cm; Oil on canvas
Sully, floor 2, room 40; INV. 8010

Pierre Subleyras, 1699–1749
10. *The Hermit, or Brother Luce*, 1732
H: 30 cm, L: 23 cm; Oil on canvas
Sully, floor 2, room 40; INV. 8011

Pierre Subleyras, 1699–1749
11. *St. John of Avila*, ca. 1746
H: 64 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 1983-84

Pierre Subleyras, 1699–1749
12. *Presumed Portrait of Jacques-Antoine de Lironcourt*, ca. 1747
H: 74 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 1981-38

François Boucher

MORNING COFFEE

François Boucher, 1703–1770
Morning Coffee, 1739
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 926

This intimate family scene is something of a rarity among François Boucher's numerous and by and large extremely risqué nudes and mythological works. It demonstrates that he was also exceptionally gifted as a painter of genre scenes. The setting for this breakfast en famille is a richly appointed Rococo interior. Even in the 18th century, breakfast was not a lavish meal in France and here consists mainly of hot drinks. It has been suggested that this work portrays Boucher's own small family. The elegant, upper-middle-class setting would certainly correspond to the painter's circumstances in around 1739. Since 1734 Boucher had been working as a painter and portraitist to Louis XV and the French royal family, and was also a respected member of the Académie Royale de Peinture et de Sculpture in Paris. The fashionable new drinks coffee and cocoa, served here in exquisite china, are also in keeping with his elevated standard of living. Another new development is the presence of children at a family meal. Particularly charming is Boucher's portrayal of the little girl, with her toys, on the right. With her rosy cheeks and blue dress, she could almost be mistaken for a large doll.

François Boucher

DIANA AFTER THE BATH

François Boucher, 1703–1770
Diana after the Bath, 1742
H: 57 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 38; INV. 2712

Parisian painter François Boucher specialized in female nudes. He succeeded like no other artist of his age in unashamedly evoking the tender sensuality of a naked female body. The voluptuous beauty of his female figures is reminiscent of Peter Paul Rubens, whose work he studied carefully during his apprentice years in the Lemoyne studio. Boucher was fond of giving his female nudes a mythological veneer, as in *Diana after the Bath*. Here we see Diana, the classical goddess of hunting and the night, with a companion. The two women have just taken a refreshing bath following their successful hunting expedition and are drying their bodies in the bright sunshine. The goddess is seated on her clothes and exquisite drapery wearing no more than her crescent-moon headpiece. The women are engaged in a provocative game of footsie. Diana, in a slightly contorted gesture, brushes the knee of her playmate with her toe, and the other woman responds with her left foot. Boucher unveiled this risqué work at the Salon of 1742. Its galant and suggestive character was very much in keeping with the taste of the day. Boucher's pictures were sought-after collector's items during the Rococo age. This work was acquired by the Louvre in 1852 at a time of renewed interest in the rocaille style and the paintings of Boucher—both of which had been definitively rejected during the French Revolution and the Empire for being too "monarchical."

François Boucher

THE ODALISQUE

Painted in 1745, *The Odalisque* is one of François Boucher's best-known works. Odalisques were Oriental ladies of the harem and provided painters of the "galant age" with a welcome pretext for the depiction of sensual and voluptuous female nudes. Boucher emphasizes the Oriental origins of the motif through the exotic decor of the boudoir. The full-figured young woman reposes on a mattress covered with shimmering silks. A green screen can be seen in the background, while on the left of the foreground a low table bears exquisite vessels and jewelry. The woman's hair is tied up with a turban-like cloth that gives her the appearance of an Eastern lady of pleasure. Alongside the exotic treasures distributed about her, she too takes on the character of a luxury object as she exposes herself unashamedly to the viewer's voyeuristic gaze. While the young woman's face is so perfectly rendered as to suggest an individualized portrait, her identity is unknown. It is thought that Boucher's wife, Marie-Jeanne, who married the artist in 1733, may have served as the model for this risqué scene. The attractive blonde posed frequently for her husband's paintings, which caused a stir even in the permissive 18th century. A second autograph version of this subject is in the Museum of Fine Arts in Reims.

François Boucher, 1703–1770
The Odalisque, ca. 1745
H: 53 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 2140

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François Boucher, 1703–1770
1. *Rebecca Receiving Abraham's Gifts from Eliezer*, ca. 1727
H: 46 cm, L: 37 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 1977-15

François Boucher, 1703–1770
2. *Venus Asking Vulcan for Arms for Aeneas*, 1732
H: 252 cm, L: 175 cm; Oil on canvas
Sully, floor 2, room 38; INV. 2709

François Boucher, 1703–1770
3. *Rinaldo and Armida*, 1734
H: 135 cm, L: 170 cm; Oil on canvas
Sully, floor 2, room 38; INV. 2720

François Boucher, 1703–1770
4. *The Forest*, 1740
H: 131 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 46; M.N.R. 894

François Boucher, 1703–1770
5. *The Shepherd's Presents*, also known as *The Nest*, ca. 1740
H: 98 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 46; INV. 2725

François Boucher, 1703–1770
6. *The Rape of Europa*, 1747
H: 160 cm, L: 193 cm; Oil on canvas
Sully, floor 2, room 46; INV. 2714

François Boucher, 1703–1770
7. *Vulcan's Forge*, 1747
H: 94 cm, L: 127 cm; Oil on canvas
Sully, floor 2, room 46; M.I. 1022 bis

François Boucher, 1703–1770
8. *The Marquise de Pompadour*, ca. 1750
H: 60 cm, L: 45.5 cm; Oil on canvas
Sully, floor 2, room 40; R.F. 2142

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François Boucher, 1703–1770
1. *Vulcan's Forge*, ca. 1749
H: 45 cm, L: 72 cm; Camaïeu, oil, canvas
Sully, floor 2, room 40; M.I. 1025

François Boucher, 1703–1770
2. *Vulcan's Forge*, 1757
H: 320 cm, L: 320 cm; Oil on canvas
Sully, floor 2, room 46; INV. 2707

François Boucher, 1703–1770
3. *The Water Mill*, 1751
H: 66 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1962

François Boucher, 1703–1770
4. *The Bridge*, 1751
H: 66 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1963

François Boucher, 1703–1770
5. *Vertumnus and Pomona*, 1763
H: 147 cm, L: 122 cm; Oil on canvas
Sully, floor 2, room 46; INV. 2710 bis

François Boucher, 1703–1770
6. *Cephalus and Aurora*, 1764
H: 142 cm, L: 117 cm; Oil on canvas
Sully, floor 2, room 46; INV. 2710

François Boucher, 1703–1770
7. *The Three Graces Supporting Cupid*, ca. 1765
H: 80 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 40; M.I. 1023

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Michel-François Dandré-Bardon, 1700–1783
1. *Monk Preaching, Sketch*, ca. 1735
H: 52 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 1997-37

Charles-Joseph Natoire, 1700–1777
2. *The Triumph of Bacchus*, 1747
H: 199 cm, L: 225 cm; Oil on canvas
Sully, floor 2, room 46; INV. 6854

Charles-André Van Loo (Carle van Loo), 1705–1765
3. *Aeneas Carrying Anchises*, 1729
H: 110 cm, L: 105 cm; Oil on canvas
Sully, floor 2, room 38; INV. 6278

Noël Hallé, 1711–1781
4. *Dispute of Minerva and Neptune*, 1748
H: 157 cm, L: 198 cm; Oil on canvas
Sully, floor 2, room 46; INV. 5269

Noël Hallé, 1711–1781
5. *The Escape in Egypt*, ca. 1759
H: 54 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 1983-75

Louis-Michel Van Loo, 1707–1771
6. *Denis Diderot*, 1767
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1958

Antoine de Favray, 1706–1792
7. *Maltese Ladies Making a Visit*, 1751
H: 49 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room 40; INV. 4376

Jacques Dumont, (Dumont le Romain), 1704–1781
8. *Cérès Protecting Triptolème against the King Lyncus*, 1732
H: 76 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 46; R.F.1939-8

Charles-André Van Loo (Carle van Loo), 1705–1765
9. *Neptune and Amymone*, ca. 1757
H: 73 cm, L: 73 cm; Oil on paper, wood
Sully, floor 2, room 46; R.F. 1983-85

Louis-Michel Van Loo, 1707–1771
10. *Portrait of the Marquis of Marigny and His Wife*, 1769
H: 130 cm, L: 98 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1994-17

Jean-Baptiste Perronneau, 1715–1783
11. *Jean-Baptiste Oudry*, ca. 1746
H: 78 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 46; INV. 7158

Jean-Baptiste Perronneau, 1715–1783
12. *Madame de Sorquainville*, 1749
H: 101 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1937-8

Charles-André Van Loo
(Carle van Loo)
REST ON THE HUNT

Charles-André Van Loo (Carle van Loo), 1705–1765
Rest on the Hunt, 1737
H: 220 cm, L: 250 cm; Oil on canvas
Sully, floor 2, room 38; INV. 6279

This painting combines a scene of court life with a landscape in the manner of the Flemish masters of the 17th century. The theme of a distinguished company enjoying a picnic was entirely in keeping with the original location of this painting, commissioned by King Louis XV of France: the large dining room of the king's small apartment at the palace of Fontainebleau. According to tradition, this galant scene is also a veiled portrait of the king with the three Mailly-Nesle sisters, each of whom became his mistress in succession. Under this interpretation, Louis XV would be the elegant young lover in the jacket decorated with gold trim sitting on a bench on the left of the foreground. The king turns devotedly to the lady in the magnificent gold-and-white costume next to him. His plate, containing a piece of meat, points suggestively toward the lap of his companion, who seems equally enamored of him. Further couples and members of the king's entourage have set themselves down around the meal spread out on a large white sheet. The focal point of the picture is a splendid ham, which is being consumed with red wine and baguettes. Like the hunt itself, the hunt refreshments were also an occasion for sentimental games and amorous advances during this "galant age."

Maurice Quentin de La Tour
(Delatour)
PORTRAIT OF THE MARQUISE DE POMPADOUR

Maurice Quentin de La Tour (Delatour), 1704–1788
Portrait of the Marquise de Pompadour, ca. 1755
H: 175 cm, L: 128 cm; Pastel on blue paper
Sully, floor 2, room 45; INV. 27614

This work depicts one of the most important personalities of the 18th century. Jeanne-Antoinette de Pompadour (1721–1764), "La Pompadour" for short, was Louis XV's mistress and as such wielded more influence than most ministers. She was famed not only for her extraordinary beauty for also for her intelligence. Maurice-Quentin de La Tour's portrait places equal emphasis on these two gifts, demonstrating that beauty and intellect need not be mutually exclusive. The blue ground of this pastel portrait lends the picture a porcelain-like quality. Madame de Pompadour is shown sitting erectly and proudly in her study wearing a silky, flower-pattern court gown, lost in thought as she leafs through a musical score. Books and other items are distributed on and around her desk, alluding to the role of the marquise as protector of the various arts: the viola da gamba and score representing music, the books and the globe (on which France is prominently visible) representing literature and science, and the engravings and portfolios of drawings representing the fine arts. It is known that the mistress of Louis XV was herself a keen draftswoman and printmaker.

Jean-Étienne Liotard

PORTRAIT OF MR. LEVETT AND MISS GLAVANI IN TURKISH COSTUMES

This small painting in the style of a Persian miniature depicts two people wearing Turkish costumes. Seated in the Oriental manner on a low, fabric-covered divan, or "Turkish sofa," with an upholstered back, they are the English merchant Mr. Levett and Hélène Glavani, daughter of the former French consul in the Crimea. The young woman, dressed in a long red-and-white-patterned caftan, is sitting cross-legged on the mattress playing a Turkish long-necked lute known as a saz. Levett is smoking a long pipe and leaning comfortably against the backrest, which is covered with a dark red carpet. He holds a string of prayer beads in his right hand. The decor is completed by two golden vessels that sit on a small intarsia chest. This unusual portrait is a so-called conversation piece, a subgenre that enjoyed great popularity during the 18th century with its taste for the galant. This type of portrait usually depicts two individuals engaged in social discourse. This work is likely to have been painted by the Swiss artist during a sojourn in Constantinople. The pure, bright colors of their costumes lend the figures an extremely realistic presence without detracting from the fairy-tale quality of the scene.

Jean-Étienne Liotard, 1702–1789
Portrait of Mr. Levett and Miss Glavani in Turkish Costumes, ca. 1740
H: 25 cm, L: 36 cm; Oil on carton
Sully, floor 2, room 40; R.F. 1995-14

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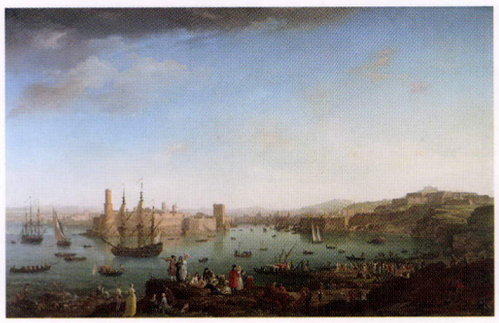
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Joseph Vernet, 1714–1789
1. *Bridge and Castel Sant'Angelo, Rome*, 1745
H: 40 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 49; INV. 8347

Joseph Vernet, 1714–1789
2. *The Ponte Rotto in Rome*, 1745
H: 40 cm, L: 77 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8348

Joseph Vernet, 1714–1789
3. *View of Naples and Vesuvius*, 1748
H: 99 cm, L: 197 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1976-21

Joseph Vernet, 1714–1789
4. *View of the Gulf of Naples*, 1748
H: 100 cm, L: 198 cm; Oil on canvas
Sully, floor 2, room 46; R.F. 1949-8

Joseph Vernet, 1714–1789
5. *Entrance to the Port of Marseilles*, 1754
H: 165 cm, L: 263 cm; Oil on canvas
Sully, floor 2, room 48; INV. 8293

Joseph Vernet, 1714–1789
6. *City and Port of Toulon*, 1756
H: 165 cm, L: 263 cm; Oil on canvas
Sully, floor 2, room 47; INV. 8297

Joseph Vernet, 1714–1789
7. *Night: A Port in Moonlight*, 1771
H: 98 cm, L: 164 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8334

Joseph Vernet, 1714–1789
8. *The Morning: The Bathers*, 1772
H: 98 cm, L: 162 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8329

Joseph Vernet, 1714–1789
9. *Seascape: Sunset*, 1774
H: 108 cm, L: 159 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-93

Joseph Vernet, 1714–1789
10. *The Construction of a "Great Road,"* 1774
H: 97 cm, L: 162 cm; Oil on canvas
Sully, floor 2, room 47; INV. 8331

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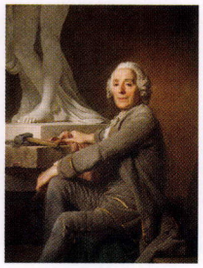
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Joseph-Marie Vien, 1716–1809
1. *The Sleeping Hermit*, 1750
H: 223 cm, L: 148 cm; Oil on canvas
Sully, floor 2, room 43; INV. 8437

Joseph-Marie Vien, 1716–1809
2. *Young Greek Girls Bestowing Garlands on Sleeping Cupid*, 1773
H: 335 cm, L: 194 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8431

Jean-Baptiste Marie Pierre, 1714–1789
3. *Italian Village*, 1749
H: 59 cm, L: 73 cm;
Sully, floor 2, room 46; R.F. 1984-28

Gabriel de Saint-Aubin, 1724–1780
4. *View of the Salon of 1779*, 1779
H: 19 cm, L: 44 cm; Oil, paper, canvas
Sully, floor 2, room 49; R.F. 1993-9

Joseph Siffred Duplessis, 1725–1802
5. *Christophe Gabriel Allegrain*, 1774
H: 130 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 51; INV. 4305

Henri-Horace Roland Delaporte, 1724–1793
6. *The Light Meal*, 1787
H: 37 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1979-1

Henri-Horace Roland Delaporte, 1724–1793
7. *Basket of Eggs*, 1788
H: 38 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1982-78

Louis Jean François Lagrenée (l'Aîné), 1724–1805
8. *Mars and Venus Surprised by Vulcan*, 1768
Ø: 121 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 1983-77

Louis Jean François Lagrenée (l'Aîné), 1724–1805
9. *Psyche Surprising Sleeping Cupid*, 1768
Ø: 121 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 1983-76

Louis Jean François (l'Aîné) Lagrenée, 1724–1805
10. *The Abduction of Deianira by the Centaur Nessus*, 1755
H: 157 cm, L: 185 cm; Oil on canvas
Sully, floor 2, room 52; INV. 5552

Louis Jean François (l'Aîné) Lagrenée, 1724–1805
11. *The Death of Darius's Wife*, 1785
H: 327 cm, L: 424 cm; Oil on canvas
Sully, floor 2, room 53; INV. 20142

Joseph Siffred Duplessis, 1725–1802
12. *Joseph-Marie Vien*, 1784
H: 133 cm, L: 100 cm; Oil on canvas
Sully, floor 2, room 51; INV. 4306

François-Hubert Drouais, 1727–1775
13. *Madame Drouais*, ca. 1758
H: 82 cm, L: 62 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-19

Joseph-Marie Vien

A LOVER CROWNING HIS MISTRESS

This painting depicts a galant love scene in a park. A young lover is crowning his beloved with a garland of flowers passed to him by a flower seller sitting on the ground nearby. The background consists of a park landscape in which other figures are also visible. On the left stands a small marble statue of the god of love Cupid, who presides over the scene like a benevolent spirit. With its light, clear palette and the figures' antique costumes, this painting exemplifies the neoclassical style that became popular at the end of the 18th century. It was part of a cycle of four works (titled The Progress of Love in the Hearts of Young Girls) commissioned by Louis XV's last mistress, Madame Jeanne du Barry (1743–1793). Joseph-Marie Vien's paintings were destined for du Barry's salon at the Château de Louveciennes to replace four rejected masterpieces by the Rococo painter Jean-Honoré Fragonard (now in the Frick Collection, New York), whose popularity had been eclipsed by the new taste for classicism. Mme du Barry fell victim to the French Revolution and was guillotined in 1793. Her paintings were confiscated and presented to the newly created Musée du Louvre. The two remaining paintings in the series are now in the Musée d'Art et d'Histoire in Chambéry.

Joseph-Marie Vien, 1716–1809
A Lover Crowning His Mistress, 1773
H: 335 cm, L: 202 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8433

Joseph-Marie Vien, 1716–1809
The Farewell of Hector and Andromache, 1786
H: 320 cm, L: 420 cm; Oil on canvas
Sully, floor 2, room 53; INV. 8427

Jean-Baptiste Greuze

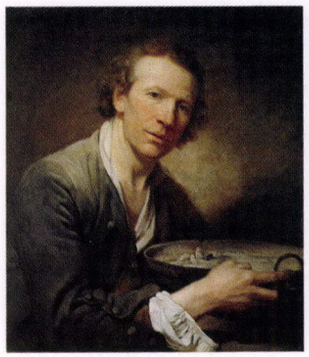
BETROTHAL IN THE VILLAGE

L'Accordée de Village, which was first unveiled to the public at the Salon of 1761, is one of Greuze's most famous works. According to the contemporary philosopher and art critic Denis Diderot, Jean-Baptiste Greuze created a new genre, the "domestic history" painting, with this work. Whereas exemplary deeds and moral behavior had previously been illustrated above all through the depiction of heroes from history, Greuze now bestowed this role on the more humble folk of his own day. This painting depicts a normal country wedding, which serves as an example of decent and virtuous behavior. The subject itself is commonplace: in the presence of a notary and the assembled family, the father of the bride hands his future son-in-law his daughter's dowry. The sum of money contained in the small purse is presumably barely enough to pay for the ceremony. The interior and the peasants' clothing are shabby but clean. Greuze depicts the reactions of all those present, in particular the children, with a great love of detail, considerable human knowledge, and a talent for observation. The warmhearted togetherness of the family despite their difficult financial circumstances is presented to the viewer as exemplary. Frustrated that he was admitted into the academy as "merely" a genre painter and not a history painter, Greuze sought to ennoble his moralistic genre scenes through the expert employment of Neoclassical pictorial techniques.

Jean-Baptiste Greuze, 1725–1805
Betrothal in the Village, 1761
H: 92 cm, L: 117 cm; Oil on canvas
Sully, floor 2, room 47; INV. 5037

Jean-Baptiste Greuze, 1725–1805
The Punished Son, 1778
H: 130 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 51; INV. 5039

Jean-Baptiste Greuze, 1725–1805
Innocence Led by Cupid, or The Triumph of Hymen, ca. 1786
H: 146 cm, L: 196 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 2154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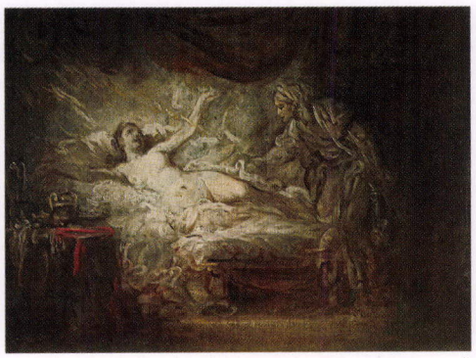
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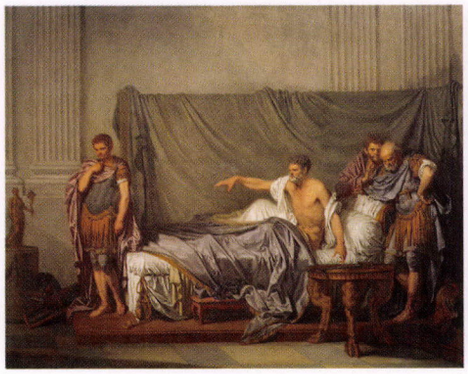
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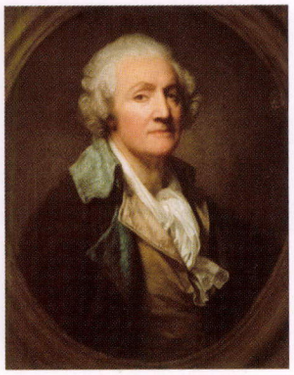
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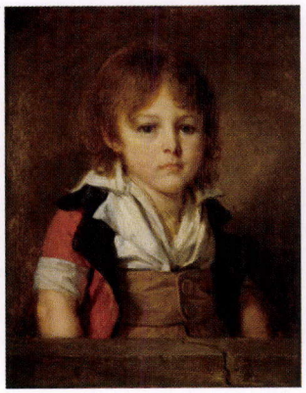
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Jean-Baptiste Greuze, 1725–1805
1. *Portrait of Joseph, Model at the Art Academy*, 1755
H: 68 cm, L: 58 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1115

Jean-Baptiste Greuze, 1725–1805
2. *Danae*, ca. 1760
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 49; M.I. 1068

Jean-Baptiste Greuze, 1725–1805
3. *Claude Henri Watelet*, ca. 1763
H: 115 cm, L: 188 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1982-66

Jean-Baptiste Greuze, 1725–1805
4. *Septimius Severus and Caracalla*, 1769
H: 124 cm, L: 160 cm; Oil on canvas
Sully, floor 2, room 51; INV. 5031

Jean-Baptiste Greuze, 1725–1805
5. *Étienne Jeaurat*, Salon of 1769
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 52; INV. 5033

Jean-Baptiste Greuze, 1725–1805
6. *Portrait of the Artist*, ca. 1769
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 51; INV. 5034

Jean-Baptiste Greuze, 1725–1805
7. *Lot and His Daughters*, ca. 1769
H: 74 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 1983-74

Jean-Baptiste Greuze, 1725–1805
8. *The Dead Bird*, ca. 1770
H: 68 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 47; R.F. 1523

Jean-Baptiste Greuze, 1725–1805
9. *Portrait of the Artist*, ca. 1783
H: 65 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 51; M.I. 1071

Jean-Baptiste Greuze, 1725–1805
10. *The Milkmaid*, ca. 1784
H: 106 cm, L: 86 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1277

Jean-Baptiste Greuze, 1725–1805
11. *Edouard Bertin*, ca. 1801
H: 46 cm, L: 36 cm; Oil on wood
Sully, floor 2, room 52; R.F. 2188

Jean-Baptiste Greuze, workshop of, 1725–1805
12. *Portrait of a Young Woman*, 18th century
H: 73 cm, L: 58 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-43

Jean-Baptiste Greuze

THE BROKEN JUG

Jean-Baptiste Greuze, 1725–1805
The Broken Jug, 1771
H: 109 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 51; INV. 5036

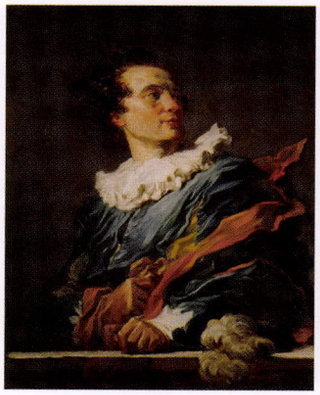
The Broken Jug is Jean-Baptiste Greuze's most famous work. This oval painting is simultaneously a genre picture, an allegory, and a piece of moral didacticism. Above all, it radiates an enormous charm that leaves virtually no viewer untouched. It sent Greuze's contemporary, the scholar and Enlightenment philosopher Denis Diderot, into raptures: "How beautiful she is! How interesting she is! I would not mind being the reason for her cares myself." What Diderot alludes to here with ironic emphasis is the hidden meaning of the painting. The girl's apparent regret over the broken jug on her arm is in reality sorrow over her lost virginity and the accompanying social disgrace. The jug can be seen as a symbol of the female sex organs. The sight of the despairing young woman arouses sympathy. Her white dress symbolizes virginity but has become disheveled, and her left breast is exposed. The roses, which she holds with some difficulty in her lap, are another symbol of her deflowering. Ironically, the painting belonged originally to Madame du Barry, the mistress of Louis XV.

Baptiste Greuze

THE FATHER'S CURSE, OR THE UNGRATEFUL SON

Jean-Baptiste Greuze, 1725–1805
The Father's Curse, or The Ungrateful Son, 1777
H: 130 cm, L: 162 cm; Oil on canvas
Sully, floor 2, room 51; INV. 5038

This work depicts a turbulent domestic scene. Its cause is a dispute between a father and his son, who wants to leave the family to join the army. The father wants him to stay, accusing him of disobedience and ingratitude. The other family members throw themselves between the adversaries and implore them to stop arguing. The mother in particular tries to hold her son back and block his exit, but the call of destiny and the thirst for adventure are too strong. The youth has clenched his fist in defiance and readiness for battle and is preparing to follow the soldier waiting in the doorway. In a formal sense, the emphatic chiaroscuro in which both the figures and the interior are bathed is borrowed from Dutch 17th-century genre paintings. The almost excessively theatrical depiction of this family drama, however, bears a closer resemblance to the Late Baroque paintings of the 18th century. Jean-Baptiste Greuze places the emphasis on a clear moral lesson communicated through the figures' vehement gestures and facial expressions. As in the parable of the Prodigal Son, the departure of this son is also destined to turn out unhappily.



Jean-Honoré Fragonard, 1732–1806
Figure de Fantaisie, 1769
H: 80 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1061

Jean-Honoré Fragonard, 1732–1806
The Music, 1769
H: 80 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1058

Jean-Honoré Fragonard, 1732–1806
The Study, ca. 1769
H: 82 cm, L: 66 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1059

Jean-Honoré Fragonard

PORTRAIT OF MARIE-MADELEINE GUIMARD?

The presumed subject of this portrait, Marie-Madeleine Guimard (1743–1816), was a famous dancer who made her debut with the Comédie Française at the age of sixteen and performed with the Paris Opera beginning in 1761. At the time this likeness was painted, she was a prima ballerina at the height of her career. Guimard was famous for her graceful figure and proverbial wasp waist; malicious tongues even referred to her as the "graceful skeleton." Needless to say, there is no hint of any such slander in Fragonard's portrait. In her high-necked red dress, the animated young woman seems to whirl through the picture space and gives the impression of being about to perform a pirouette. Wearing her wavy hair up emphasizes her slender neck and delicate facial features. Indeed, her entire face radiates enormous charm, a quality Fragonard brings out tellingly through his choice of a glowing palette and yellow-gold highlights. Lost in thought, the prima ballerina holds in her right hand a slip of paper, possibly a letter from one of her many admirers. The larger papers on the right may be designs for the decoration (also entrusted to Fragonard) of her Paris mansion. This painting belongs to the artist's famous series of figures de fantaisie, fourteen paintings that lie halfway between genre figures and intimate portraits, and all executed with the same free, brilliant brushwork.

Jean-Honoré Fragonard, 1732–1806
Portrait of Marie-Madeleine Guimard?, ca. 1769
H: 82 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1974-1

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Jean-Honoré Fragonard, 1732–1806
1. *Thunderstorm*, or *The Cart Stuck in the Mud*, ca. 1759
H: 73 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1063

Jean-Honoré Fragonard, 1732–1806
2. *Mercury and Argos*, ca. 1761
H: 59 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1981-17

Jean-Honoré Fragonard, 1732–1806
3. *The Bathers*, ca. 1763
H: 64 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1055

Jean-Honoré Fragonard, 1732–1806
4. *Rinaldo in the Gardens of Armida*, ca. 1763
H: 72 cm, L: 91 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 2003-11

Jean-Honoré Fragonard, 1732–1806
5. *The White Bull in the Stable*, ca. 1765
H: 72 cm, L: 91 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1976-10

Jean-Honoré Fragonard, 1732–1806
6. *Night Scene*, also known as *The Beggar's Dream*, ca. 1765
H: 74 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1988-17

Jean-Honoré Fragonard, 1732–1806
7. *The Inspiration*, ca. 1769
H: 80 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 48; M.I. 1060

Jean-Honoré Fragonard, 1732–1806
8. *Waterfalls of Tivoli*, ca. 1761
H: 73 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 49; M.I. 1110

Jean-Honoré Fragonard, 1732–1806
9. *The Swarm of Cupids*, ca. 1767
H: 65 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1949-2

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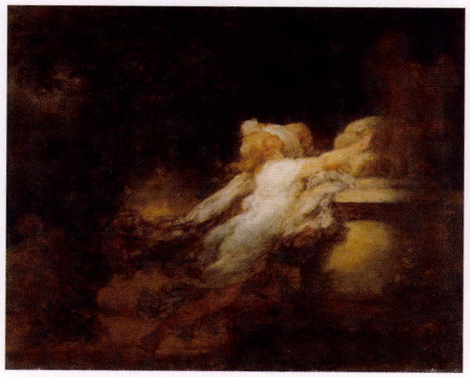
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Jean-Honoré Fragonard, 1732–1806
1. *The Music Lesson*, 1769
H: 109 cm, L: 121 cm; Oil on canvas
Sully, floor 2, room 48; INV. 4543

Jean-Honoré Fragonard, 1732–1806
2. *The Shirt Removed*, ca. 1770
H: 35 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 49; M.I. 1057

Jean-Honoré Fragonard, 1732–1806
3. *The Vow to Love*, ca. 1780
H: 24 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 1722

Jean-Honoré Fragonard, 1732–1806
4. *Match to a Powder Keg*, ca. 1778
H: 37 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-21

Jean-Honoré Fragonard, 1732–1806
5. *The High Priest Coresus Sacrifices Himself to Save Callirhoe*, Salon of 1765
H: 309 cm, L: 400 cm; Oil on canvas
Sully, floor 2, room 48; INV. 4541

Jean-Honoré Fragonard, 1732–1806
6. *The Adoration of the Shepherds*, ca. 1775
H: 73 cm, L: 93 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1988-11

Jean-Honoré Fragonard, 1732–1806
7. *Two Curious Girls*, ca. 1775
H: 16 cm, L: 13 cm; Oil on canvas
Sully, floor 2, room 49; M.I. 860

Jean-Honoré Fragonard, 1732–1806
8. *The Warrior's Dream of Love*, 18th century
H: 62 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 2149

Jean-Honoré Fragonard, 1732–1806
9. *Child with Flowers*, ca. 1780–1785
H: 19 cm, L: 13 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 2150

Jean-Honoré Fragonard

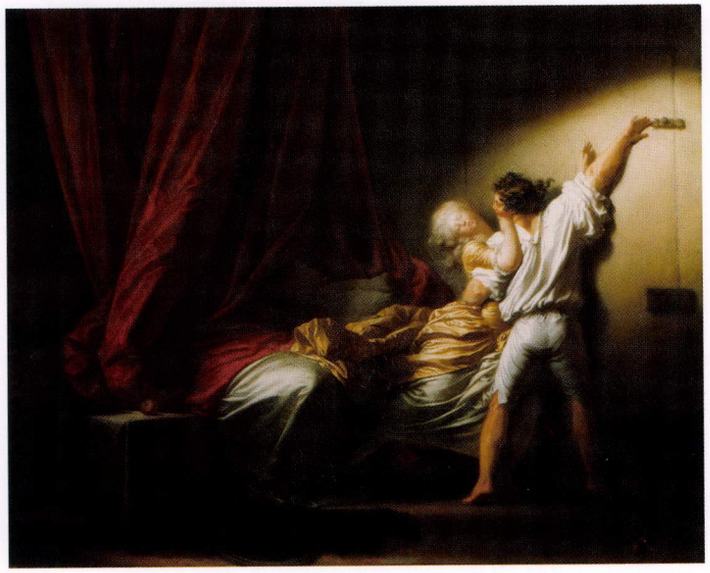
PORTRAIT OF DENIS DIDEROT

Jean-Honoré Fragonard, 1732–1806
Portrait of Denis Diderot, ca. 1769
H: 82 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1972-14

Denis Diderot was one of France's most important 18th-century writers and scholars. His name is associated more closely than any other with the Enlightenment. As the co-editor of the *Encyclopedia*, he was regarded as a champion of clear thinking and scientific rigor. However, the Rococo painter Jean-Honoré Fragonard has portrayed Diderot more in the manner of a Rembrandtesque philosopher—he depicts the Enlightenment thinker with considerable animation at the moment of inspiration. Lost in thought, Diderot leafs through a folio that is propped up on the table in front of him while his left arm rests on a closed codex. His high forehead is lit up brightly as if struck by a sudden flash of inspiration. Thanks to this bright light, the scholar's head stands out all the more strongly against the dark green wall. The background is illuminated only around the philosopher's head, creating a halo-like effect. In his careful use of chiaroscuro, Fragonard is imitating Rembrandt, who also uses lighting to provide a dramatic setting, but the artist also owes something to Rubens, namely his technical brio and the freedom of his brushstrokes. By juxtaposing Diderot's everyday working environment with a certain glorification of the scholar, Fragonard succeeds in creating a highly individual portrait of the famous philosopher. This portrait is one in a series of figures de fantaisie painted by Fragonard.

Jean-Honoré Fragonard

THE BOLT



Jean-Honoré Fragonard, 1732–1806
The Bolt, ca. 1777
H: 74 cm, L: 94 cm; Oil on canvas
Sully, floor 2, room 48; R.F. 1974-2

This work is filled with an almost violent passion. It shows a pair of lovers in a bedchamber struggling with the conflicting urges of reckless sexual desire, resistance, and abandon. The young man is already half undressed. His passion-inflamed face is turned toward the young woman, whom he grips around the waist in an attempt to pull her against him. The woman still has on her magnificent white and gold gown and cranes her head away from the man as she seeks to fend off his vehement advances. Her resistance appears futile, however, and her resolve seems to be literally wavering. The viewer cannot help but suspect that within a few moments, the passionate lover will have his way. On the left a monumental bed awaits, its covers pulled back. Jean-Honoré Fragonard has purposely painted the bed sheet and canopy a blood red, the color of carnal sin. Another symbol of human transgression is the apple that sits on the bedside table on the left of the picture. At the apex of the passionate tussle is the bolt (from which the painting takes its name) reached for by both figures. The locking of the chamber signifies the unlocking of passion. Fragonard painted a pendant to this painting, *The Adoration of the Shepherds* (Louvre, Paris), thus presenting in stark opposition notions of sacred and profane love.

Jean-Honoré Fragonard

PORTRAIT OF A YOUNG ARTIST

Jean-Honoré Fragonard is known primarily as a painter of galant and frivolous scenes in imitation of his teacher François Boucher and, before him, Jean-Antoine Watteau. He was also, however, an outstanding portraitist and genre painter. This is demonstrated not least by this portrait of a young artist that belongs to a whole series of so-called figures de fantaisie painted by Fragonard around 1769. Thematically and stylistically, these imaginary portraits follow in the tradition of the Dutch character studies produced a century before by the school of Rembrandt, among others. However, their lifelike appearance suggests that instead of freely inventing these figures, Fragonard worked from life. In this case the model may have been the young Parisian painter Jacques-André Naigeon (1738–1810), a member of the circle of writer and philosopher Denis Diderot who later became a writer himself. Fragonard has depicted the painter at the very moment that inspiration strikes. His upper body is illuminated by a bright light that lends his forehead and eyes a particular radiance. In a state of near ecstasy, the young artist directs his gaze toward the source of the light, allowing this work to be seen as an expression of genius as understood in the 18th century.

Jean-Honoré Fragonard, 1732–1806
Portrait of a Young Artist, ca. 1769
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-20

Hubert Robert

PROJECT FOR THE TRANSFORMATION OF THE GRANDE GALERIE OF THE LOUVRE

In 1784 the painter Hubert Robert, who had previously specialized in views of ancient ruins, was appointed curator of the royal art collections in the Louvre, becoming one of the most knowledgeable experts on both the collections and the building. After being incarcerated during the French Revolution and only narrowly escaping the guillotine, in 1794 he was named one of five commissioners of the new Louvre museum. Robert was instrumental in the creation of the large gallery rooms, which he also made the subject of a number of paintings. This example represents a vision of the Grande Galerie filled with paintings and visitors. In reality, the gallery's walls were hung with relatively few paintings around this time (1796) because the large window openings restricted the amount of available space. In this view, the paintings are interspersed with numerous statues as Robert's project involved uniting the two disciplines. His vision of dividing the gallery into individual, top-lit sections segregated from one another by round arches was not realized until much later. As in Robert's picture, today's visitors to the Grande Galerie can still see numerous artists at work copying the old masters.

Hubert Robert, 1733–1808
Project for the Transformation of the Grande Galerie of the Louvre, 1796
H: 115 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1975-10

Hubert Robert, 1733–1808
Imaginary View of the Grande Galerie of the Louvre in Ruins, 1796
H: 115 cm, L: 145 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1975-11

Hubert Robert

THE GRANDE GALERIE OF THE LOUVRE

This small painting is a view of the Grande Galerie of the Louvre as it looked shortly after opening as a museum in 1793. The long, tunnel-like suite of rooms, which today houses the work of the great masters of the Italian Renaissance and Baroque, was at that time a single long room articulated by high window openings on either side. The paintings were densely arranged in two or three rows on the remaining wall space with larger works generally at the top and smaller paintings below. The walls and barrel-vaulted ceiling were painted a uniform dark gray, creating a somewhat drab impression. Sculptures mounted on pedestals were positioned along the gallery's central axis. In the foreground is a bronze cast of Mercury (circa 1565) by the Italian sculptor Giambologna. Hubert Robert's painting shows that from the very outset, the Louvre was a museum for members of the general public interested in art and a place where artists could work. The gallery is dotted with copyists' easels; on the left a group of people are sitting in the window niche, drawing, while on the right a woman can be seen walking to her place carrying a portfolio.

Hubert Robert, 1733–1808
The Grande Galerie of the Louvre, ca. 1795
H: 37 cm, L: 41 cm; Oil on canvas
Sully, floor Entresol, room 1; R.F. 1948-36

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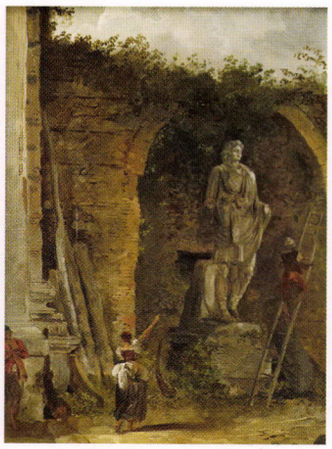

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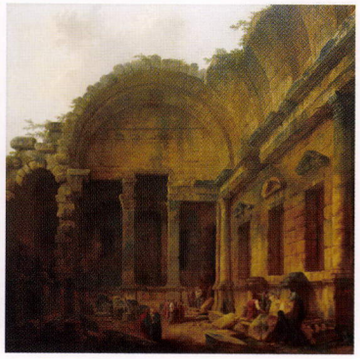

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Hubert Robert, 1733–1808
1. *The Maison Carrée, the Amphitheater, and the Tour Magne in Nîmes*, 1787
H: 243 cm, L: 244 cm; Oil on canvas
Sully, floor 2, room 48; INV. 7648

Hubert Robert, 1733–1808
2. *Landscape with a Statüe in a Niche*, ca. 1761
H: 44 cm, L: 33 cm; Oil on paper, laid on canvas
Sully, floor 2, room 49; R.F. 1983-83

Hubert Robert, 1733–1808
3. *Roman Ruins with the Colosseum*, 1798
H: 50 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 1983-81

Hubert Robert, 1733–1808
4. *Interior of the Temple of Diana at Nîmes*, 1787
H: 242 cm, L: 242 cm; Oil on canvas
Sully, floor 2, room 48; INV. 7649

Hubert Robert, 1733–1808
5. *Interior of the Colosseum*, ca. 1759
H: 25 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 2959

Hubert Robert, 1733–1808
6. *Alexander the Great before the Tomb of Achilles*, ca. 1754
H: 73 cm, L: 915 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 1983-82

Hubert Robert, 1733–1808
7. *The Pont du Gard*, 1787
H: 242 cm, L: 242 cm; Oil on canvas
Sully, floor 2, room 48; INV. 7650

Hubert Robert, 1733–1808
8. *The Arc de Triomphe and the Theater in Orange*, 1787
H: 242 cm, L: 242 cm; Oil on canvas
Sully, floor 2, room 48; INV. 7647

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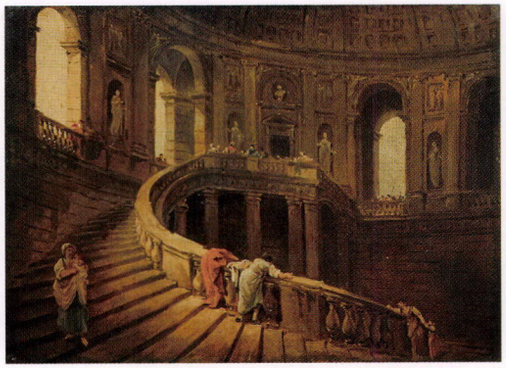
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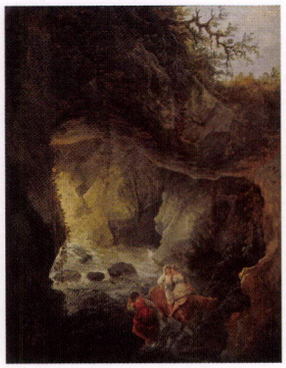
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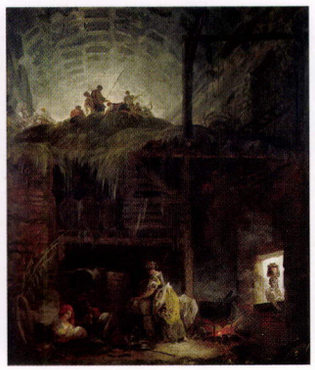
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Hubert Robert, 1733–1808
1. *Fire at the Opera of the Palais-Royal*, 1781
H: 171 cm, L: 126 cm; Oil on canvas
Sully, floor 2, room 50; M.N.R. 95

Hubert Robert, 1733–1808
2. *The Spiral Staircase of the Palazzo Farnese in Caprarola*, ca. 1764
H: 25 cm, L: 34 cm; Oil on canvas
Sully, floor 2, room 49; M.I. 1108

Hubert Robert, 1733–1808
3. *The Cave*, 1772
H: 57 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-73

Hubert Robert, 1733–1808
4. *The Fountain*, 1784
H: 232 cm, L: 141 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1946-27

Nicolas-Guy Brenet, 1728–1792
5. *The Death of Du Guesclin*, 1777
H: 383 cm, L: 264 cm; Oil on canvas
Sully, floor 2, room 52; INV. 2860

Jean-Baptiste Le Prince, 1733–1781
6. *A Russian Baptism*, 1765
H: 73 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 49; INV. 733

Jean-Baptiste Deshays, 1729–1765
7. *St. Benedict Receiving the Sacrament, Sketch in Gray*, ca. 1761
H: 37 cm, L: 28 cm; Grisaille (gray tones), oil, canvas
Sully, floor 2, room 43; R.F. 1997-53

Louis-Jacques Durameau, 1733–1796
8. *Death and Earth, France and Europe*, 1781
H: 52 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 43; R.F. 2000-91

Hubert Robert, 1733–1808
9. *The Barn*, 1760
H: 68 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-74

Nicolas-Bernard Lépicié

THE YOUNG DRAFTSMAN

The subject of this painting, a boy carrying a large portfolio, stares back cockily at the viewer. This picture was painted when Nicolas-Bernard Lépicié was thirty-seven years old and may be a kind of retrospective self-portrait of the artist. Lépicié was born into a Parisian family of artists. Both his father and mother were renowned copperplate engravers and provided him with his initial training. In 1769 he became a member of the Académie Royale de Peinture et de Sculpture in Paris and not long afterward was made a professor. Lépicié was influenced to a far greater extent than his father by the latter's friend Jean-Baptiste-Siméon Chardin. *The Young Draftsman* reveals Chardin's influence in terms of both content and style. The soft, delicate handling, the palette, and the genre theme are all in keeping with the older painter's work. Also typical of Chardin is the lightening of the background around the head, making it stand out more strongly and creating a halo-like effect. On closer inspection, the main areas of the picture, including the clothing, the portfolio, and the background, are all composed of finely nuanced dabs of color, a technique that makes the subject of the portrait seem all the more lifelike.

Nicolas-Bernard Lépicié, 1735–1784
The Young Draftsman, 18th century
H: 55 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-57

Anne Vallayer-Coster

THE ATTRIBUTES OF PAINTING, SCULPTURE, AND ARCHITECTURE

Anne Vallayer-Coster, 1744–1818
The Attributes of Painting, Sculpture, and Architecture, 1769
H: 90 cm, L: 121 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8259

Anne Vallayer-Coster, 1744–1818
Musical Instruments, 1770
H: 88 cm, L: 116 cm; Oil on canvas
Sully, floor 2, room 52; INV. 8260

Anne Vallayer-Coster is one of the few 18th-century women to have created a successful career for herself, and achieved recognition, as an artist. She was the daughter of a goldsmith and miniaturist from whom she received her initial training before subsequently entering the studio of the marine and landscape painter Claude-Joseph Vernet. In 1770, thanks to her considerable talent, the young artist won the right to study for a year at the Académie Royale de Peinture et de Sculpture in Paris. Women were generally denied the opportunity to study art, but it may have been this still-life with the attributes of the arts that persuaded the jury to make an exception in the case of Anne Vallayer-Coster and admit her. This work stands out for its technical brilliance and scholarly character. All the depicted objects have a symbolic meaning, standing for the various arts taught at the academy. The brushes and palette represent painting, the bust and torso sculpture, and the building plans architecture. The books and portfolios of drawings symbolize the erudite dimension of the fine arts. The bust is almost certainly a self-portrait of the artist.

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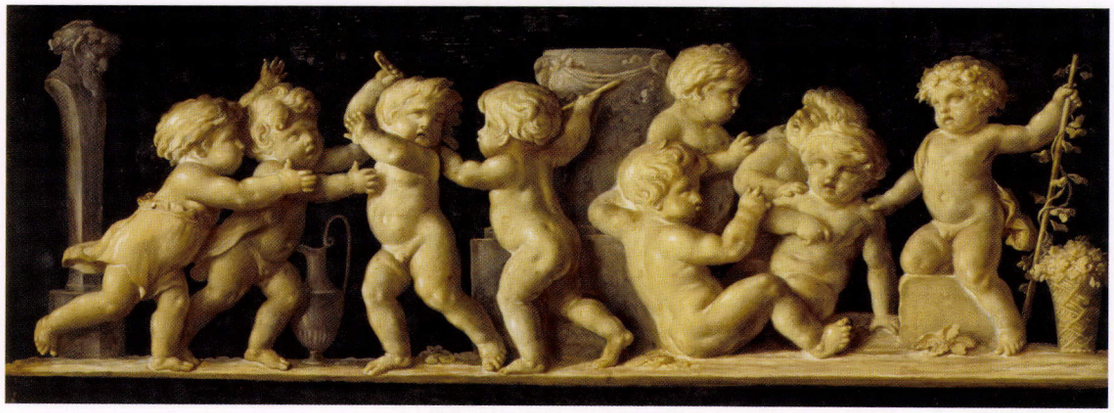

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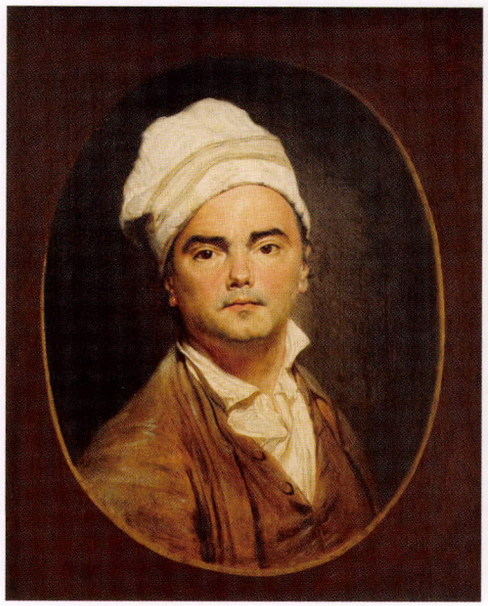

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Anne Vallayer-Coster, 1744–1818
1. *Still-Life with Vase, Lobster, Fruit, and Game*, 1817
H: 116 cm, L: 178 cm; Oil on canvas
Sully, floor 2, room 52; D.L. 1977-1

Anne Vallayer-Coster, 1744–1818
2. *Still-Life with Sea Plumes, Lithophytes, and Shells*, 1769
H: 130 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 1992-410

Piat-Joseph Sauvage, 1744–1818
3. *Infant Bacchanal*, ca. 1774
H: 32 cm, L: 84 cm; Camaïeu, oil, marble (black)
Sully, floor 2, room 56; R.F. 1985-89

Jean-Antoine Julien (Julien de Parme), 1736–1799
4. *Self-Portrait*, 1777
H: 61 cm, L: 49 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 2483

Jean-Jacques de Boissieu, 1736–1810
5. *Interior Scene*, 1767
H: 55 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 49; R.F. 2005-10

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Jean-Joseph Taillasson, 1745–1809
1. *Pauline, Seneca's Wife, Recalled to Life*, Salon of 1793
H: 150 cm, L: 190 cm; Oil on canvas
Sully, floor 2, room 53; INV. 8081

Jean-Simon Berthelémy, 1743–1811
2. *Paris Recaptured from the English*, 1787
H: 383 cm, L: 262 cm; Oil on canvas
Sully, floor 2, room 52; INV. 2524

Joseph-Benoît Suvée, 1743–1807
3. *Cornelia, Mother of the Gracchi*, 1795
H: 320 cm, L: 414 cm; Oil on canvas
Sully, floor 2, room 53; INV. 8075

Pierre Peyron, 1744–1814
4. *The Death of Alceste, or The Heroism of Marital Love*, ca. 1785
H: 54 cm, L: 70 cm; Oil on canvas
Denon, floor 1, room 75; INV. 7175

Joseph-Benoît Suvée, 1743–1807
5. *Achill Depositing Hector's Body at the Feet of the Body of Patrocle*, 1769
H: 111 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1969-11

Pierre Peyron, 1744–1814
6. *The Funeral of Miltiades*, 1782
H: 98 cm, L: 136 cm; Oil on canvas
Sully, floor 2, room 53; INV. 7179

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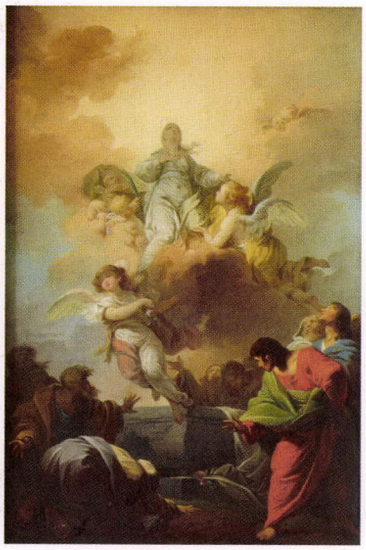

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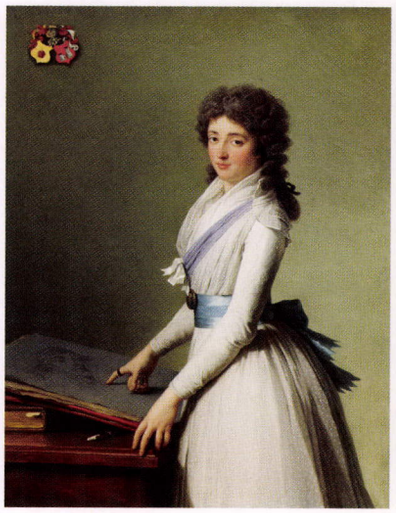

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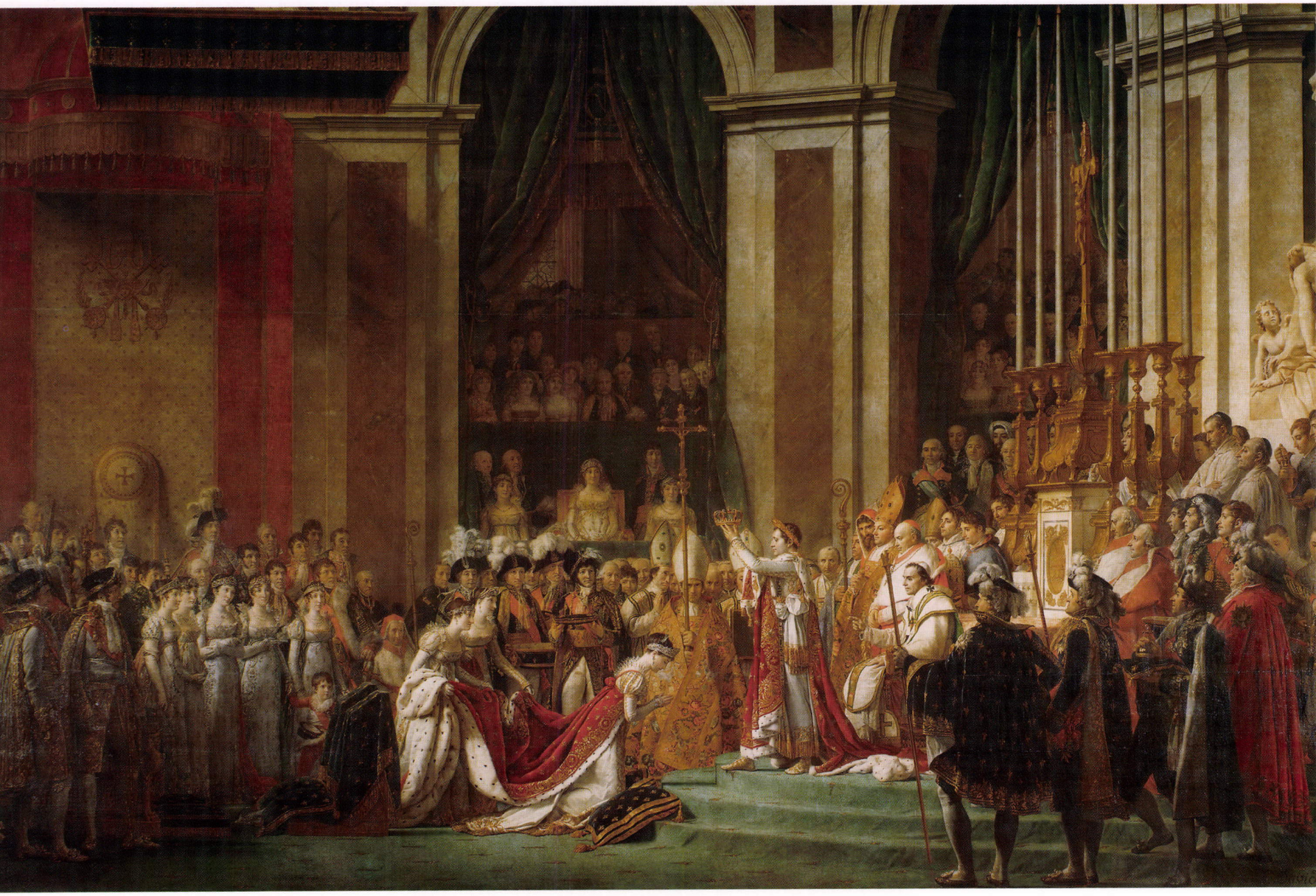
François-André Vincent, 1746–1816
1. *Henry IV Delivering Supplies to Paris*, 1783
H: 157 cm, L: 192 cm; Oil on canvas
Sully, floor 2, room 51; INV. 8458

François-André Vincent, 1746–1816
2. *The Assumption of the Virgin*, 1771
H: 65 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 51; R.F. 1983-86

François-André Vincent, 1746–1816
3. *Portrait of the Baronne de Chalvet-Souville, born Mary de Broutin*, 1793
H: 109 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 53; R.F. 1998-5

François-André Vincent, 1746–1816
4. *Zeuxis and the Women of Croton*, 1789
H: 323 cm, L: 415 cm; Oil on canvas
Sully, floor 2, room 53; INV. 8453

François-André Vincent, 1746–1816
5. *The Battle of the Pyramids*, ca. 1800
H: 80 cm, L: 125 cm; Oil on paper, canvas
Sully, floor 2, room 54; R.F. 1983-105



Jacques-Louis David, 1748–1825
General Bonaparte, ca. 1797
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-18

Jacques-Louis David

THE CORONATION OF EMPEROR NAPOLEON I AND THE CROWNING OF EMPRESS JOSEPHINE

Setting eyes on Jacques-Louis David's *Coronation of Napoleon* for the first time, the French painter Théodore Géricault is said to have declared it "as beautiful as Rubens!" Not only is this depiction of the crowning of Napoleon I (1769–1821) and his wife Josephine in Notre-Dame Cathedral in Paris on December 2, 1804, one of the Louvre's largest paintings, it is also one of the largest French paintings of all time. This gigantic piece was entirely in keeping with the character of Napoleon, who commissioned the work. It took David several years to capture the ostentatious ceremony, which he himself had attended, on canvas. His artistic model was Peter Paul Rubens's *Coronation of Marie de' Medici* (Louvre, Paris), whose dramatic lighting he borrows. Instead of Baroque animation, however, David's coronation scene is dominated by a sense of classical calm, which effectively underlines the momentousness of the occasion strived for by Napoleon. The painter re-created the monumental scene in his studio with the help of large painted cartoons. To realistically portray the 204 figures, he made wax figures and portrait drawings of the protagonists. David has depicted the moment when Napoleon is about to place the imperial crown on his own head. Like a page ripped straight from the history books, this painting is as much a true-to-life account of this magisterial event as it is a technical masterwork—a momentary marriage between politics and art.

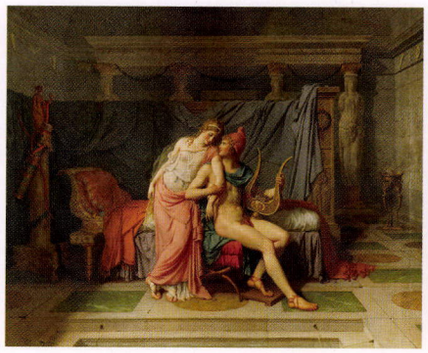
Jacques-Louis David, 1748–1825
The Coronation of Emperor Napoleon I and the Crowning of Empress Josephine, 1806–1807
H: 621 cm, L: 979 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3699

Jacques-Louis David

THE OATH OF THE HORATII

Jacques-Louis David, 1748–1825
The Oath of the Horatii, 1784
H: 330 cm, L: 425 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3692

This large-format painting depicts an episode from Roman history. According to the historian Livy, an agreement was reached during the war between Rome and Alba Longa (672–640 BCE) whereby only three warriors from each party were to engage in combat. Rome was represented by three brothers from the Horatius family, of whom only the youngest survived the battle and indeed emerged victorious. However, the oath scene depicted by Jacques-Louis David is not described in any of the classical sources. It is possible that the artist drew his inspiration from Pierre Corneille's popular play *Horace* (1640). Louis XVI of France commissioned this painting. David traveled to Rome with his family in order to immerse himself in the classical world and sought to depict the armor, clothes, and setting as authentically as possible. He shows the moment when the brothers are handed their swords by their father and swear to fight to the death. The laments of their wives anticipate the tragic fate of the heroes. During the French Revolution the painting was seen as a symbol of self-sacrifice for one's country and a higher ideal. Together with Vien's *The Merchant of Love* (1763; Château de Fontainebleau) and Greuze's *The Emperor Severus Accusing His Son Caracalla of Plotting His Assassination* (1769; Louvre, Paris), David's *Oath of the Horatii* represents the most resounding manifesto in favor of the Neoclassical aesthetic in France.



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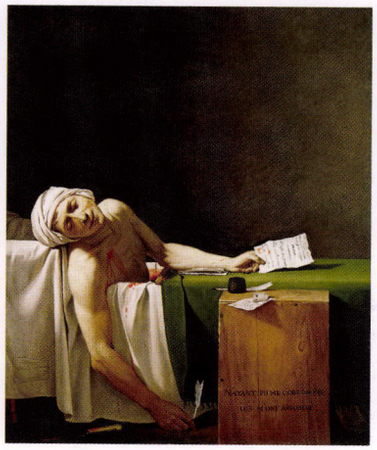

Jacques-Louis David, 1748–1825
1. *The Loves of Paris and Helen*, 1788
H: 146 cm, L: 181 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3696

Jacques-Louis David, 1748–1825
2. *The Sabines*, 1799
H: 385 cm, L: 522 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3691

Jacques-Louis David, 1748–1825
3. *The Lictors Returning to Brutus the Bodies of His Sons*, 1789
H: 323 cm, L: 422 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3693

Jacques-Louis David, 1748–1825
4. *Belisarius Receiving Alms*, 1784
H: 101 cm, L: 115 cm; Oil on canvas
Sully, floor 2, room 54; INV. 3694

Jacques-Louis David, 1748–1825
5. *Leonidas in Thermopylae*, 1814
H: 395 cm, L: 531 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3690

Jacques-Louis David, 1748–1825
6. *The Fight Between Minerva and Mars*, 1771
H: 114 cm, L: 140 cm; Oil on canvas
Sully, floor 2, room 51; INV. 3695

Jacques-Louis David, 1748–1825
7. *Andromache Mourning Hector*, 1783
H: 275 cm, L: 203 cm; Oil on canvas
Denon, floor 1, room 75; D.L. 1969-1

Jacques Louis David, workshop of,
late 18th–early 19th century
8. *Death of Marat*, late 18th–early 19th century
H: 162 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1945-2

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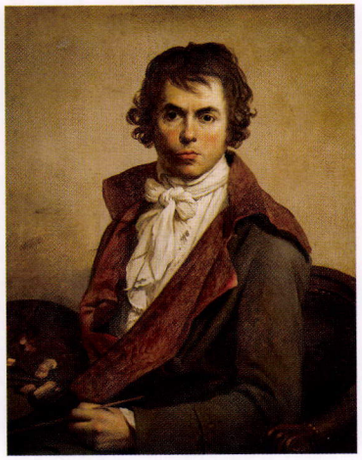

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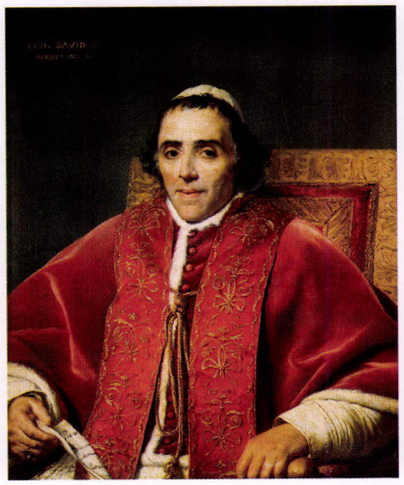

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Jacques-Louis David, 1748–1825
1. *View of the Luxembourg Gardens in Paris*, 1794
H: 55 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 2044

Jacques-Louis David, 1748–1825
2. *Charles Pierre Pécoul*, 1784
H: 91 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 54; INV. 3706

Jacques-Louis David, 1748–1825
3. *The Marquis d'Orvilliers, born Jeanne-Robertine Rilliet (1772–1862)*, 1790
H: 131 cm, L: 98 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 2418

Jacques-Louis David, 1748–1825
4. *Portrait of the Artist*, 1794
H: 81 cm, L: 64 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3705

Jacques-Louis David, 1748–1825
5. *Portrait of Juliette de Villeneuve (1802–1840)*, 1824
H: 197 cm, L: 123 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 1997-5

Jacques-Louis David, 1748–1825
6. *Pope Pius VII*, 1805
H: 86 cm, L: 71 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3701

Jacques-Louis David, 1748–1825
7. *Pierre Sériziat (1757–1847)*, Salon of 1795
H: 129 cm, L: 95 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 1281

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Jacques-Louis David, 1748–1825
1. *Monsieur and Madame Mongez*, 1812
H: 74 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 54; M.I. 145

Jacques-Louis David, 1748–1825
2. *Madame Pierre Sériziat, Born Émilie Pécoul, and One of Her Sons, Émile, born in 1793*, ca. 1795
H: 131 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 1282

Jacques-Louis David, 1748–1825
3. *Filippo Mazzei*, 1790
H: 49 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 54; M.I. 1050

Jacques-Louis David, 1748–1825
4. *Catherine-Marie-Jeanne Tallard*, 1795
H: 64 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1740

Jacques-Louis David, 1748–1825
5. *Madame Charles-Pierre Pécoul*, 1784
H: 92 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 54; INV. 3707

Jacques-Louis David, 1748–1825
6. *Gaspard Meyer*, 1795
H: 116 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-17

Jacques-Louis David, 1748–1825
7. *Madame Charles-Louis Trudaine*, 1791
H: 130 cm, L: 98 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 670

Jacques-Louis David

MADAM RÉCAMIER, BORN JULIE (KNOWN AS JULIET) BERNARD (1777–1849)

Jacques-Louis David, 1748–1825
Madam Récamier, born Julie (known as Juliet) Bernard (1777–1849), 1800
H: 174 cm, L: 244 cm; Oil on canvas
Denon, floor 1, room 75; INV. 3708

Jacques-Louis David, 1748–1825
Madame Raymond de Verninac, 1798–1799
H: 145 cm, L: 112 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-16

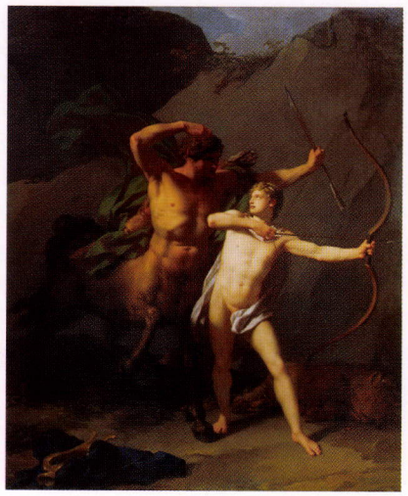
This is one of the most famous paintings of the French Empire period and without a doubt the most important portrait of the Neoclassical period. The model, Juliette Récamier (1777–1849), the wife of a Parisian banker, was regarded as one of the most prominent women of her day. Her avant-garde style of dress received considerable attention and was much imitated. In this portrait she is wearing an antique-style dress with her hair curled and done up. The Pompeian-style furniture has been chosen to match her clothes. Mme Récamier lies propped up on one elbow on a chaise longue or méridienne, a piece of furniture much in vogue in the elegant salons of the Napoleonic Empire. Next to the daybed is a wide footstool, and on the left of the picture stands a high, slender candelabrum. Disconcertingly, the otherwise bare, nonspecific setting is more like the artificial environment of an artist's studio than a smart interior. This may be explained by the fact that the painting was never finished. Jacques-Louis David was apparently unhappy with the work and repeatedly postponed its completion. In the end, Juliette Récamier awarded the portrait commission to another painter. The Louvre acquired the unfinished painting from David's estate.

Jean-Baptiste Regnault

THE THREE GRACES

Baron Jean-Baptiste Regnault belonged to the same generation of classical painters as Jacques-Louis David. He was accepted by the Académie Royale de Peinture et de Sculpture in Paris as a painter of mythological history paintings in 1783. After the French Revolution, Regnault turned increasingly to sensuous mythological nudes, and *The Three Graces*, which is regarded as his most important work, was one of his first paintings in this new style. Since ancient times, the theme of the Graces, also known as the Charities, antique goddesses of charm and beauty, has been one of the most popular motifs in painting and sculpture, allowing naked women (of changing appearance, in keeping with the ideal of beauty of the day) to be depicted under a mythological pretext. Famous versions of the three Graces include those by Raphael, Botticelli, Rubens, and Canova. Although Regnault portrays his Graces in the classical contrapposto pose, their voluptuous forms have more of an affinity with the Baroque ideal of beauty. With their differing hair colors, they embody diverse female types. The three women stand seductively against the dark background in a close embrace, and the bright lighting lends their bodies something of the quality of marble sculptures. Regnault borrowed the pose from a well-known antique sculptural group at Siena Cathedral—the same one that had inspired Raphael's own painted version of the subject (Musée Condé, Chantilly).

Jean-Baptiste Regnault, 1754–1829
The Three Graces, 1797–1798
H: 204 cm, L: 153 cm; Oil on canvas
Sully, floor 2, room 53; M.I. 1101



Jean-Baptiste Regnault, 1754–1829
The Education of Achilles by the Centaur Chiron, 1782
H: 261 cm, L: 215 cm; Oil on canvas
Denon, floor 1, room 75; INV. 7382

Pierre Henri de Valenciennes

FARM-BUILDINGS AT THE VILLA FARNESE: THE TWO POPLAR TREES

At first glance, this painting strikes the viewer as extremely simple. It depicts a collection of low buildings in a landscape setting surmounted by a sky of uniform blue into which, on the left-hand side, two poplars soar. Despite its simplicity of motif, muted colors, and small format, the work radiates considerable power. Indeed this effect derives from the very reduction of the pictorial elements to architecture, nature, and background sky, from which not a single extraneous element distracts the viewer's attention. The buildings, trees, and landscape assume the appearance of carefully illuminated fields of color that seem to take on a life of their own against the light blue sky. Thanks to views such as the *Two Poplars*, Valenciennes can be seen as an early precursor of the Impressionists and Paul Cézanne. He was one of the first artists to leave his studio and make *plein air* (outdoor) studies of nature, of which this work is an example. This pioneering painter, who spent many years in Italy, was long misunderstood. Valenciennes' revolutionary landscape painting was only rediscovered with Princess von Croÿ's gift to the Louvre of her extensive collection in 1930.

Pierre Henri de Valenciennes, 1750–1819
Farm-buildings at the Villa Farnese: the Two Poplar Trees, ca. 1777
H: 25 cm, L: 37 cm; Oil on paper
Sully, floor 2, room 55; R.F. 3004

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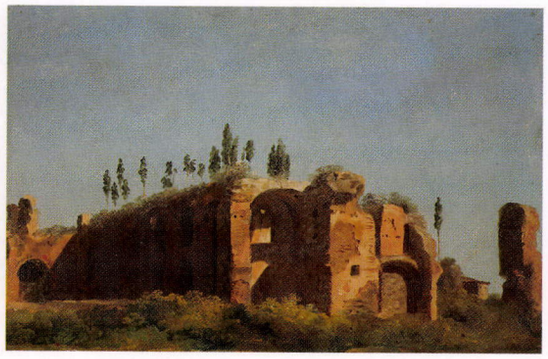

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Pierre Henri de Valenciennes, 1750–1819
1. *At Villa Farnese: Houses on the Hill*, ca. 1800
H: 25 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3009

Pierre Henri de Valenciennes, 1750–1819
2. *Villa Farnese: Ruins*, ca. 1800
H: 25 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2979

Pierre Henri de Valenciennes, 1750–1819
3. *View of the Porta del Popolo in Rome*, ca. 1800
H: 15 cm, L: 41 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3038

Pierre Henri de Valenciennes, 1750–1819
4. *Lake Nemi in the Rain*, ca. 1800
H: 12 cm, L: 50; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3015

Pierre Henri de Valenciennes, 1750–1819
5. *The Pyramid of Cestius in Rome*, ca. 1800
H: 25 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2992

Pierre Henri de Valenciennes, 1750–1819
6. *Lake Nemi: Trees and Rocks*, ca. 1800
H: 32 cm, L: 24 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2937

Pierre Henri de Valenciennes, 1750–1819
7. *Nemi; A Study of Trunks and Roots*, ca. 1800
H: 32 cm, L: 23 cm; all: Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2929

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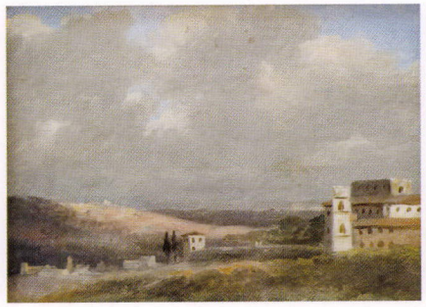
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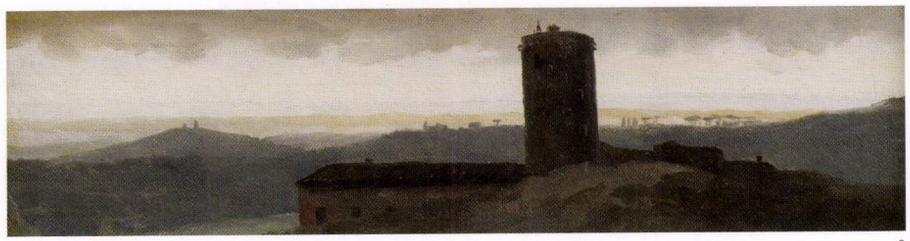
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Pierre Henri de Valenciennes, 1750–1819
1. *Rome: Houses Dominated by a Dome*, ca. 1800
H: 20 cm, L: 25 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2897

Pierre Henri de Valenciennes, 1750–1819
2. *Villa Borghese*, ca. 1800
H: 18 cm, L: 26 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2936

Pierre Henri de Valenciennes, 1750–1819
3. *Villa Farnèse: Staircase*, ca. 1800
H: 19 cm, L: 25 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2988

Pierre Henri de Valenciennes, 1750–1819
4. *Heaven and Roofs*, ca. 1800
H: 17 cm, L: 41 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2898

Pierre Henri de Valenciennes, 1750–1819
5. *Arcade Ruins*, ca. 1800
H: 42 cm, L: 26 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2928

Pierre Henri de Valenciennes, 1750–1819
6. *Lake Nemi: The Distant Town of Genzano*, ca. 1800
H: 25 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2996

Pierre Henri de Valenciennes, 1750–1819
7. *View in Nemi*, ca. 1800
H: 22 cm, L: 32 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2924

Pierre Henri de Valenciennes, 1750–1819
8. *Nemi Palace*, ca. 1800
H: 08 cm, L: 31 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2935

Pierre Henri de Valenciennes, 1750–1819
9. *At Fayolle, near Nemi: Forests and Ranch*, ca. 1800
H: 24 cm, L: 32 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2995

Pierre Henri de Valenciennes, 1750–1819
10. *Around Nemi: The Fayolle*, ca. 1800
H: 18 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2978

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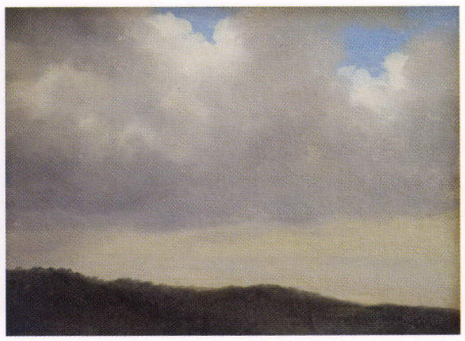

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Pierre Henri de Valenciennes, 1750–1819
1. *Surrounding Nemi: Rocks*, ca. 1800
H: 25 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3031

Pierre Henri de Valenciennes, 1750–1819
2. *Study of the Sky at Quirinal*, ca. 1800
H: 27 cm, L: 37 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2979

Pierre Henri de Valenciennes, 1750–1819
3. *Borghese: Lane Edged with Trees*, ca. 1800
H: 22 cm, L: 24 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3029

Pierre Henri de Valenciennes, 1750–1819
4. *Sky at the Villa Borghese*, ca. 1800
H: 20 cm, L: 27 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2980

Pierre Henri de Valenciennes, 1750–1819
5. *Sky at Villa Borghese: Rain*, ca. 1800
H: 20 cm, L: 26 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2981

Pierre Henri de Valenciennes, 1750–1819
6. *Villa Borghese: The Pavilion*, ca. 1800
H: 19 cm, L: 25 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2900

Pierre Henri de Valenciennes, 1750–1819
7. *The Thermal Baths of Caracalla*, ca. 1800
H: 26 cm, L: 40 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2998

Pierre Henri de Valenciennes, 1750–1819
8. *The Mountains of Velletri and the Marshes of Nemi*, ca. 1800
H: 15 cm, L: 29 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2984

Pierre Henri de Valenciennes, 1750–1819
9. *Rocks in the Undergrowth*, ca. 1800
H: 24 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2993

Pierre Henri de Valenciennes, 1750–1819
10. *View of Lake Nemi and Genzano*, ca. 1800
H: 22 cm, L: 33; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3023

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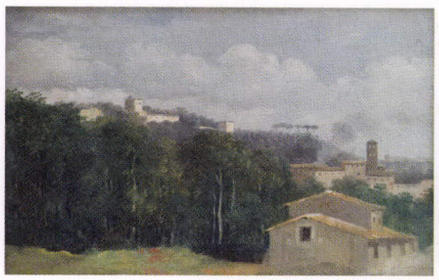
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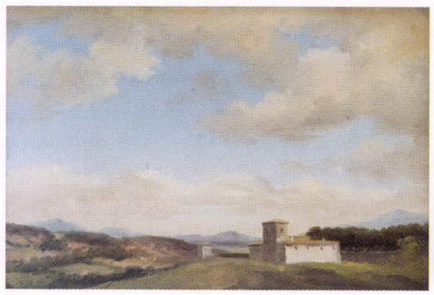
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Pierre Henri de Valenciennes, 1750–1819
1. *At Villa Borghese: Creek Flowing through the Trees*, ca. 1800
H: 28 cm, L: 35 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2905

Pierre Henri de Valenciennes, 1750–1819
2. *Tree in Front of a Rustic House*, ca. 1800
H: 25 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2904

Pierre Henri de Valenciennes, 1750–1819
3. *At Villa Farnese: Buildings Surrounded by Tree*, ca. 1800
H: 30 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3000

Pierre Henri de Valenciennes, 1750–1819
4. *The Shore of Lake Nemi*, ca. 1800
H: 24 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2908

Pierre Henri de Valenciennes, 1750–1819
5. *At Villa Farnese: Houses among the Trees*, ca. 1800
H: 26 cm, L: 40 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2999

Pierre Henri de Valenciennes, 1750–1819
6. *Pink Tree*, ca. 1800
H: 27 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3032

Pierre Henri de Valenciennes, 1750–1819
7. *Villa Near Rome*, ca. 1800
H: 26 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2977

Pierre Henri de Valenciennes, 1750–1819
8. *View of Rome During a Storm*, ca. 1800
H: 26 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3001

Pierre Henri de Valenciennes, 1750–1819
9. *The Ancient City of Agrigento*, 1787
H: 110 cm, L: 164 cm; Oil on canvas
Sully, floor 2, room 54; MNR 48

Pierre Henri de Valenciennes, 1750–1819
10. *Wooded Landscape*, ca. 1800
H: 25 cm, L: 31 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2945

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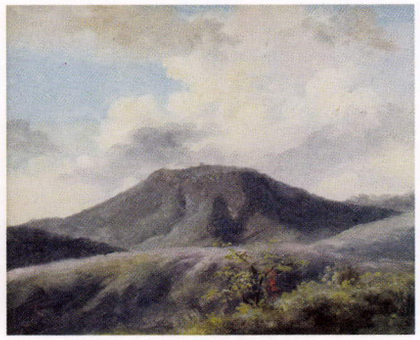
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Pierre Henri de Valenciennes, 1750–1819
1. *Lake Nemi and Genzano*, ca. 1800
H: 24 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3026

Pierre Henri de Valenciennes, 1750–1819
2. *Ruins of an Arch Overgrown with Weeds*, ca. 1800
H: 28 cm, L: 39 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2907

Pierre Henri de Valenciennes, 1750–1819
3. *Villa Farnese: The Mill*, ca. 1800
H: 26 cm, L: 39 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3018

Pierre Henri de Valenciennes, 1750–1819
4. *Sky at Villa Borghese: The Valley*, ca. 1800
H: 26 cm, L: 40 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3003

Pierre Henri de Valenciennes, 1750–1819
5. *Rocky Path near Nemi*, ca. 1800
H: 25 cm, L: 33 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3016

Pierre Henri de Valenciennes, 1750–1819
6. *Cypress*, ca. 1800
H: 20 cm, L: 26 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3010

Pierre Henri de Valenciennes, 1750–1819
7. *Monte Cavo, near Nemi*, ca. 1800
H: 18 cm, L: 36 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2989

Pierre Henri de Valenciennes, 1750–1819
8. *Villa Borghese: The Pink Houses*, ca. 1800
H: 20 cm, L: 26 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3028

Pierre Henri de Valenciennes, 1750–1819
9. *Village of Nemi*, ca. 1800
H: 24 cm, L: 40 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3021

Pierre Henri de Valenciennes, 1750–1819
10. *At Rocca di Papa: Monte Cavo under Cloudy Sky*, ca. 1800
H: 25 cm, L: 31 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 3025

Pierre Henri de Valenciennes, 1750–1819
11. *At Fayolle, near Nemi: Wooded Hills*, ca. 1800
H: 17 cm, L: 39 cm; Oil on paper laid on carton
Sully, floor 2, room 55; R.F. 2997

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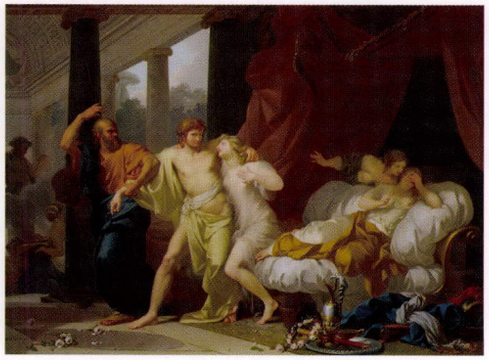
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Jean-Frédéric Schall, 1752–1825
1. *In Comparison*, ca. 1789
H: 40 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-75

Jean-Baptiste Regnault, 1754–1829
2. *The Deluge*, Salons of 1789 and 1791
H: 89 cm, L: 71 cm; Oil on canvas
Sully, floor 2, room 56; INV. 7380

Jean-Baptiste Regnault, 1754–1829
3. *Descent from the Cross*, 1789
H: 425 cm, L: 233 cm; Oil on canvas
Sully, floor 2, room 53; INV. 7381

Martin Drölling, 1752–1817
4. *Louis-Charles Maigret (Died 1840)*, 1793
H: 61 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1945-6

Martin Drölling, 1752–1817
5. *Madame Louis-Charles Maigret, born Marie-Marguerite Quesnel (Died 1832)*, 1804
H: 62 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1945-7

Henri-Pierre Danloux, 1753–1809
6. *The Torture of a Vestal Virgin*, 1790
H: 188 cm, L: 170 cm; Oil on canvas
Sully, floor 2, room 53; R.F. 1987-15

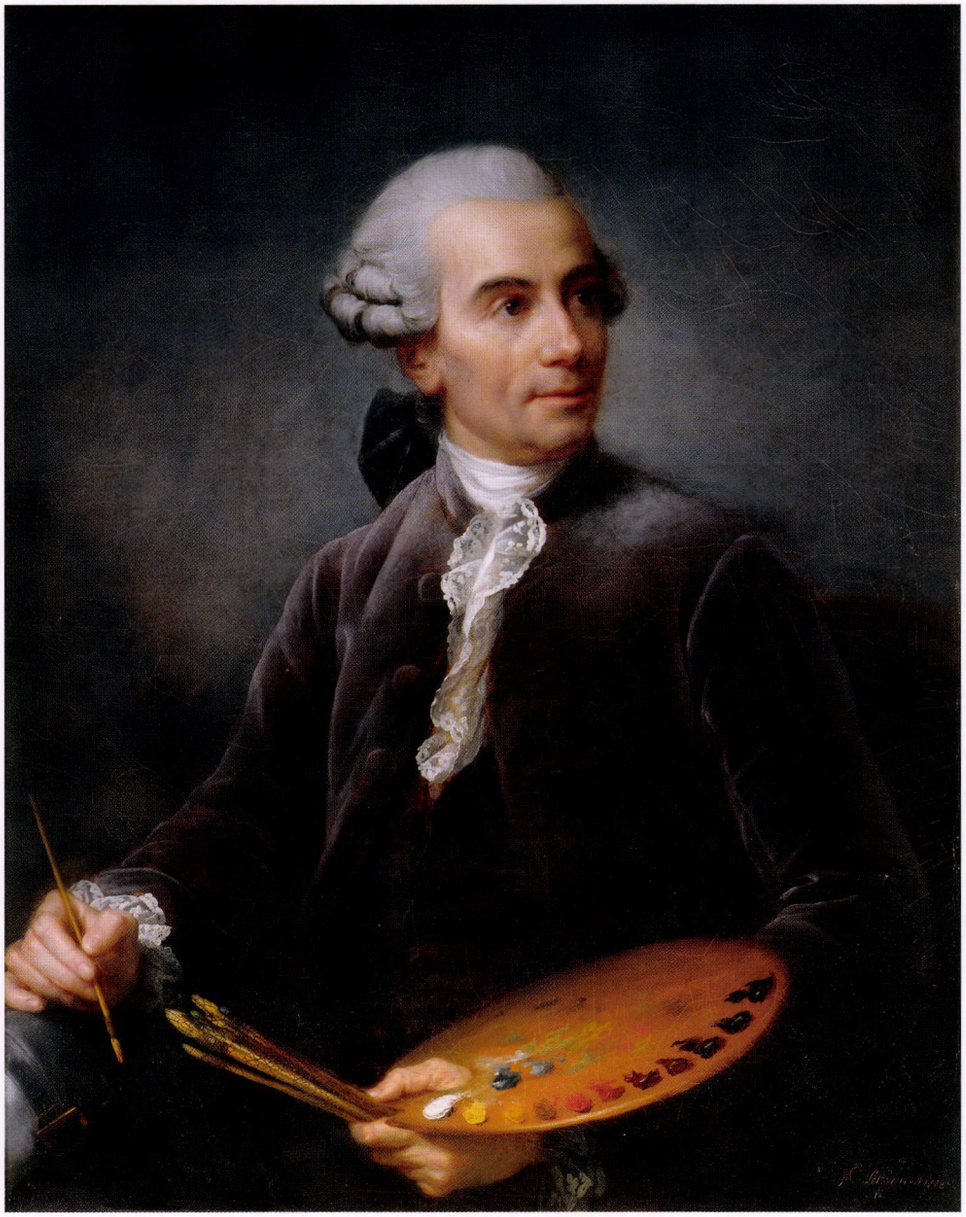
Martin Drölling, 1752–1817
7. *Interior of a Kitchen*, 1815
H: 65 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 57; INV. 4097

Jean-Baptiste Regnault, 1754–1829
8. *Socrates Tearing Alcibiades from the Embrace of Sensual Pleasure*, Salon of 1791
H: 46 cm, L: 68 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1976-9

Anonymous, mid to late 18th century
9. *Ruth and Boaz*, 18th century
H: 44 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-41

Élisabeth-Louise Vigée-Lebrun

PORTRAIT OF JOSEPH VERNET



Élisabeth-Louise Vigée-Lebrun was the best-known female portrait painter of the ancien régime. Her sensitive and mildly flattering likenesses found particular favor with the French queen Marie-Antoinette. This portrait is of her teacher Claude-Joseph Vernet (1714–1789), who had recognized and encouraged her talent from an early age. In 1783, Vernet lent emphatic support to her attempt to become a member of the Académie Royale de Peinture et de Sculpture in Paris, which duly admitted her as a painter of historical allegories. Vernet had achieved fame above all for his marine paintings and harbor views, and enjoyed the patronage of the king. His pupil portrays him in a simple gray-blue velvet jacket with a lace-trim shirt and knee breeches in keeping with the bourgeois fashion of the day. In his hands he holds the tools of the painter: an assortment of brushes and a wooden palette bearing shiny dabs of paint. These represent the entire spectrum of colors, ranging from light to dark, used by Vigée-Lebrun in the execution of this work. This tribute to her revered teacher was completed in 1778, an extremely successful year for the painter in which she received her first commissions from Marie-Antoinette.

Élisabeth-Louise Vigée-Lebrun, 1755–1842
Portrait of Joseph Vernet, 1778
H: 92 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 49; INV. 3054

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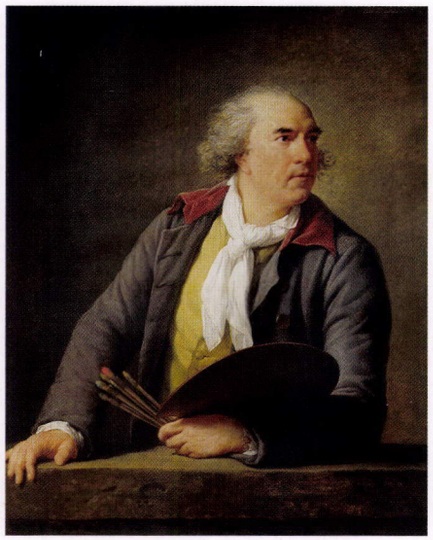

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Élisabeth-Louise Vigée-Lebrun, 1755–1842
1. *Madam Vigée-Lebrun and Her Daughter Jeanne-Lucie*, 1786
H: 105 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 52; INV. 3069

Élisabeth-Louise Vigée-Lebrun, 1755–1842
2. *Hubert Robert*, 1788
H: 105 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 48; INV. 3055

Élisabeth-Louise Vigée-Lebrun, 1755–1842
3. *Madam Rousseau and Her Daughter*, 1789
H: 116 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 2681

Élisabeth-Louise Vigée-Lebrun, 1755–1842
4. *The Countess Skavronskaia*, 1796
H: 80 cm, L: 66 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 1966-5

Élisabeth-Louise Vigée-Lebrun, 1755–1842
5. *Madam Molé-Reymond*, 1786
H: 104 cm, L: 76 cm; Oil on canvas
Sully, floor 2, room 52; M.I. 694

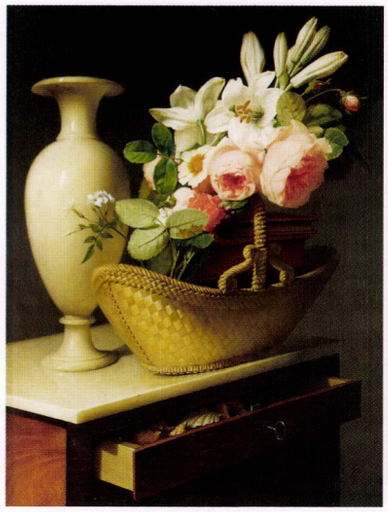
Élisabeth-Louise Vigée-Lebrun, 1755–1842
6. *Peace Leading Abundance*, 1780
H: 103 cm, L: 133 cm; Oil on canvas
Sully, floor 2, room 52; INV. 3052

Élisabeth-Louise Vigée-Lebrun

MADAM VIGÉE-LEBRUN AND HER DAUGHTER JEANNE-LUCIE-LOUISE

As the daughter of a pastel artist, Élisabeth-Louise Vigée-Lebrun grew up around art. She first learned her craft from her father and afterward, at the behest of the landscape painter Claude-Joseph Vernet, was one of the few women to be admitted to the Académie Royale de Peinture et de Sculpture in Paris. Portrait painting, the genre in which Vigée-Lebrun specialized, was considered socially acceptable for a woman. Before long, her talent came to the attention of influential patrons. This in turn opened doors to the royal courts of France, Russia, Austria, and Italy, and Vigée-Lebrun became the favorite painter of the French queen Marie-Antoinette. She painted some 700 portraits and was one of only a handful of women artists able to support herself through her work. This self-portrait with her only daughter, Jeanne-Julie-Louise (1780–1819), known as Julie, was painted in 1789, the year of the French Revolution and just before the artist was forced into exile. It was commissioned by one of her admirers, the Comte d'Angiviller, director of royal buildings. The artist was celebrated for her beauty as well as her talent. Here she portrays her own feminine grace and fashionable appearance with considerable sensibility. This quality is also greatly evident in the affectionate embrace of mother and daughter, rendered by the artist in warm tones. Distancing herself from Rococo-style portraiture, Vigée-Lebrun here composes her painting with sobriety, visibly influenced by the Neoclassical currents that were then gaining in popularity.

Élisabeth-Louise Vigée-Lebrun, 1755–1842
Madam Vigée-Lebrun and Her Daughter Jeanne-Lucie-Louise, 1789
H: 130 cm, L: 94 cm; Oil on canvas
Denon, floor 1, room 75; Inv. 3068



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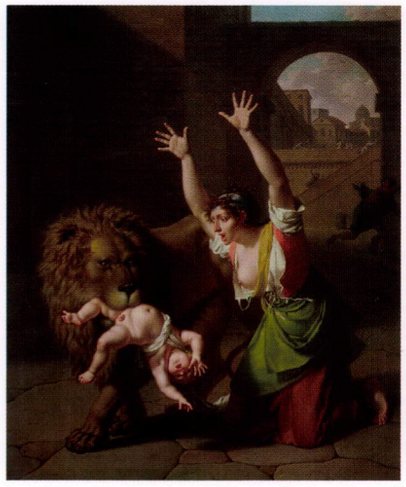

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Antoine Berjon, 1754–1843
1. *Bouquet of Lilies and Roses in a Basket Posed on a Chiffonier*, 1814
H: 66 cm, L: 49 cm; Oil on canvas
Sully, floor 2, room 57; R.F. 1974-10

Philibert-Louis Debucourt, 1755–1832
2. *Villagers and Riders Looking at Pantomime*, 19th century
H: 56 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-37

Alexandre-Hyacinthe Dunouy, 1757–1841
3. *Imaginary Landscape after Studies Made in the Alps and in Italy*, 1822
H: 114 cm, L: 176 cm; Oil on canvas
Sully, floor 2, room 54; INV. 4294

Robert Lefévre, 1755–1830
4. *Carle Vernet (1758–1836)*, 1804
H: 129 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 671

Nicolas-André Monsiau, 1754–1837
5. *The Lion of Florence*, Salon of 1801
H: 194 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 53; R.F. 1983-104

Nicolas-Antoine Taunay, 1755–1830
6. *Outside a Military Hospital*, or *Frenchmen in Italy*, Salon of 1804
H: 46 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 1938-65

Pierre-Paul Prud'hon

PORTRAIT OF THE EMPRESS JOSEPHINE

Pierre-Paul Prud'hon was one of the favorite painters of Napoleon I and the imperial family. He also gave drawing lessons to the subject of this portrait: Empress Josephine. Joséphine Tascher de la Pagerie (1763–1814), the widow of Général Alexandre de Beauharnais, married Napoleon Bonaparte (1769–1821), who was her junior by six years, in 1796. Through this union the Corsican and member of the minor nobility hoped to gain access to elite Parisian circles. Still regarded as a great beauty despite her age and having had two children, Josephine accompanied the rapid rise of her husband from general, to first consul, to his coronation as emperor in 1804. At the end of 1809, Napoleon officially separated from his wife after she failed to produce an heir to the imperial throne. This portrait dates from Josephine's heyday as empress. She is shown sitting in the pose of an antique deity in the park of her château at Malmaison, where she continued to live after her divorce. The classical-looking empress stands out strongly against the gloomy park behind, which is modeled on the English landscape garden. This background is a reflection of Josephine's melancholy soul, thus representing one of the earliest manifestations of French Romanticism.

Pierre-Paul Prud'hon, 1758–1823
Portrait of the Empress Josephine, 1805
H: 244 cm, L: 179 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 270

Pierre-Paul Prud'hon, 1758–1823
Madame Jarre, Salon of 1822
H: 66 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 56; INV. 7344

Pierre-Paul Prud'hon, 1758–1823
Marie-Marguerite Lagnier, 1796
H: 65 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 56; M.I. 686

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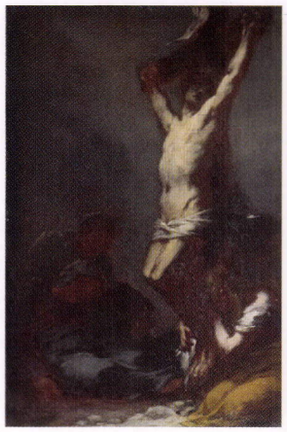
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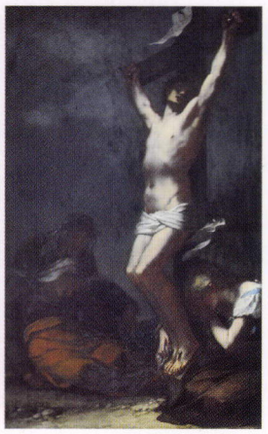
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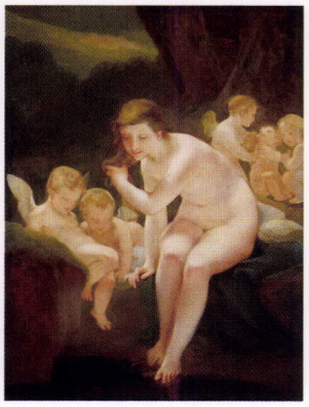
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Pierre-Paul Prud'hon, 1758–1823
1. *Justice and Divine Vengeance Pursuing Crime*, 1808
H: 244 cm, L: 294 cm; Oil on canvas
Denon, floor 1, room 75; INV. 7340

Pierre-Paul Prud'hon, 1758–1823
2. *Minerva Illuminating the Genius of the Arts and Sciences*, ca. 1800
H: 68 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 208

Pierre-Paul Prud'hon, 1758–1823
3. *The King of Rome*, 1811
H: 46 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1982-19

Pierre-Paul Prud'hon, 1758–1823
4. *Monsieur Vallet*, Salon of 1812
H: 61 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 545

Pierre-Paul Prud'hon, 1758–1823
5. *The Abduction of Psyche*, Salons of 1808 and 1804
H: 195 cm, L: 157 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 512

Pierre-Paul Prud'hon, 1758–1823
6. *Baron Vivant Denon*, 1812
H: 62 cm, L: 52 cm; Oil on canvas
Sully, floor 2, room 56; M.I. 723

Pierre-Paul Prud'hon, 1758–1823
7. *Christ on the Cross*, ca. 1822
H: 24 cm, L: 16 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 362

Pierre-Paul Prud'hon, 1758–1823
8. *Venus, Hymen, and Cupid*, ca. 1793
H: 44 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 56; D.L. 1970-18

Pierre-Paul Prud'hon, 1758–1823
9. *Christ on the Cross; Mary Magdalene and the Virgin at His Feet*, Salon of 1824
H: 278 cm, L: 166 cm; Oil on canvas
Denon, floor 1, room 77; INV. 7338

Pierre-Paul Prud'hon, 1758–1823
10. *Young Zephyr Above the Water*, ca. 1800
H: 128 cm, L: 97 cm; Grisaille (gray tones), oil, canvas
Sully, floor 2, room 56; R.F. 2158

Pierre-Paul Prud'hon, 1758–1823
11. *Venus Bathing, or Innocence*, ca. 1800
H: 134 cm, L: 103 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 3696

Pierre-Paul Prud'hon, 1758–1823
12. *The Soul Breaking Links with the Earth*, ca. 1821
H: 33 cm, L: 25 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1994-4

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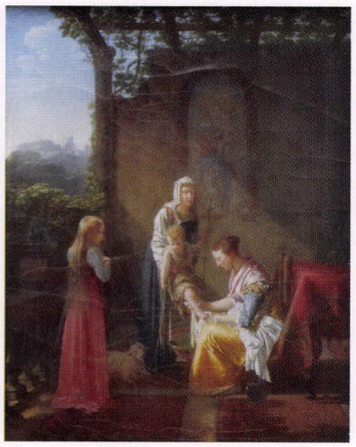

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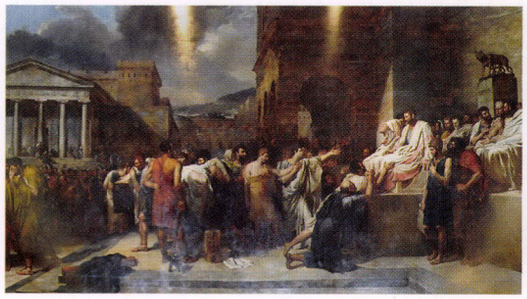

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Pierre-Paul Prud'hon, 1758–1823
1. *Marriage of Hercules and Hebe*, 1810
H: 13 cm, L: 61 cm; Oil, paper, canvas
Sully, floor 2, room 56; R.F. 363

Jean-Joseph-Xavier Bidauld, 1758–1846
2. *View of Subiaco*, 1789
H: 26 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 59; INV. 2600

Jean-Joseph-Xavier Bidauld, 1758–1846
3. *View of the Isle of Sora in the Kingdom of Naples*, 1793
H: 113 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 54; INV. 2588

Jean-Joseph-Xavier Bidauld, 1758–1846
4. *View of the City of Avezzano, on the Banks of Lake Cellano, Naples*, 1789
H: 37 cm, L: 49 cm; Oil on canvas
Sully, floor 2, room 59; INV. 2601

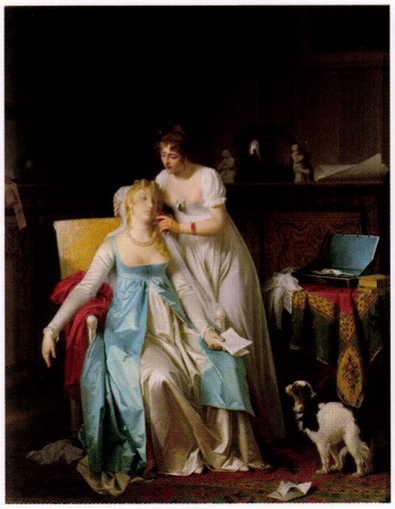
Carle Vernet (Antoine-Charles-Horace Vernet), 1758–1836
5. *Knight in Armor Holding a Flag*, ca. 1800
H: 40 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 57; INV. 8358

Jean-Baptiste Mallet, 1759–1835
6. *Bacchante in a Landscape*, ca. 1800
H: 24 cm, L: 19 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 3843

Jean-Baptiste Mallet, 1759–1835
7. *The Toilet of the Infant St. John the Baptist*, 1820
H: 23 cm, L: 19 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1975-78

Guillaume Guillon (Guillaume Lethière), 1760–1832
8. *Brutus Condemning His Sons to Death*, 1811
H: 440 cm, L: 783 cm; Oil on canvas
Denon, floor 1, room 76; INV. 6228

Guillaume Guillon (Guillaume Lethière), 1760–1832
9. *The Death of Virginia*, 1828
H: 458 cm, L: 778 cm; Oil on canvas
Denon, floor 1, room 76; INV. 6229



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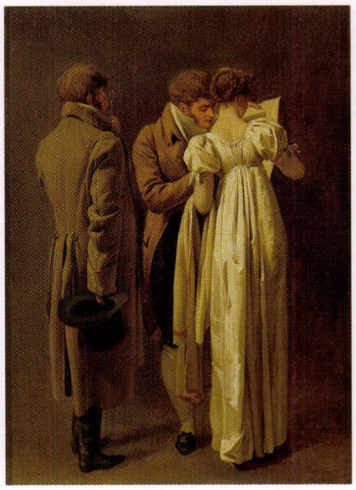

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Marguerite Gérard, 1761–1837
1. *The Bad News*, 1804
H: 64 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 57; M.N.R. 140

Louis Gauffier, 1762–1801
2. *Jacob Meeting the Daughters of Laban*, 1787
H: 100 cm, L: 138 cm; Oil on canvas
Sully, floor 2, room 53; INV. 4693

Louis-Léopold Boilly, 1761–1845
3. *The Triumph of Tsar Alexander I, or The Peace*, 1814
H: 35 cm, L: 64 cm; Grisaille (gray tones), oil, paper, canvas
Sully, floor 2, room 58; INV. 20116

Louis-Léopold Boilly, 1761–1845
4. *Trompe L'oeil*, ca. 1800
H: 52 cm, L: 62 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 2002-16

Louis-Léopold Boilly, 1761–1845
5. *Monsieur Arnault de Gorse*, ca. 1800
H: 21 cm, L: 16 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1947

Louis-Léopold Boilly, 1761–1845
6. *The Amateurs of Engravers*, ca. 1800
H: 32 cm, L: 24 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1721

Louis-Léopold Boilly, 1761–1845
7. *Madam Nicolas Vincent Arnault*, ca. 1800
H: 22 cm, L: 17 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1945

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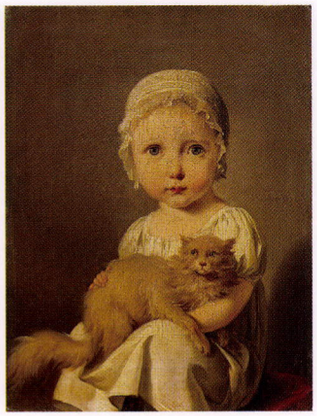

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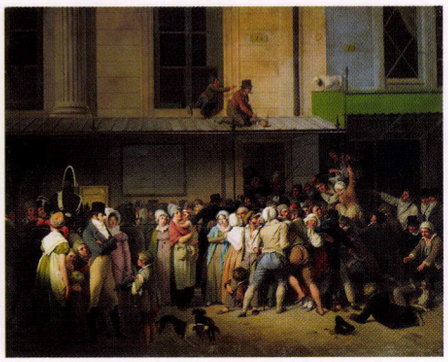

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Louis-Léopold Boilly, 1761–1845
1. *Tavern Scene*, ca. 1800
H: 37 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1936

Louis-Léopold Boilly, 1761–1845
2. *The Downpour*, ca. 1805
H: 32 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 2486

Louis-Léopold Boilly, 1761–1845
3. *The Private Bird, called The Couple and the Flown-Away Bird*, ca. 1800
H: 40 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1935

Anne-Geneviève Greuze, 1762–1842
4. *Child with a Doll*, ca. 1795
H: 47 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 52; R.F. 1524

Louis-Léopold Boilly, 1761–1845
5. *Gabrielle Arnault*, ca. 1800
H: 21 cm, L: 16 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1950

Louis-Léopold Boilly, 1761–1845
6. *Meeting of Artists in the Atelier of Isabey*, Salon of 1798
H: 72 cm, L: 111 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 1290

Louis-Léopold Boilly, 1761–1845
7. *The Entrance to the Théâtre de l'Ambigu-Comique on the Day of a Free Show*, 1819
H: 66 cm, L: 80 cm; Oil on canvas
Sully, floor 2, room 58; R.F. 2682

Louis-Léopold Boilly, 1761–1845
8. *The Arrival of the Stagecoach in the Courtyard of the Messageries*, 1803
H: 62 cm, L: 108 cm; Oil on wood
Sully, floor 2, room 58; INV. 2678

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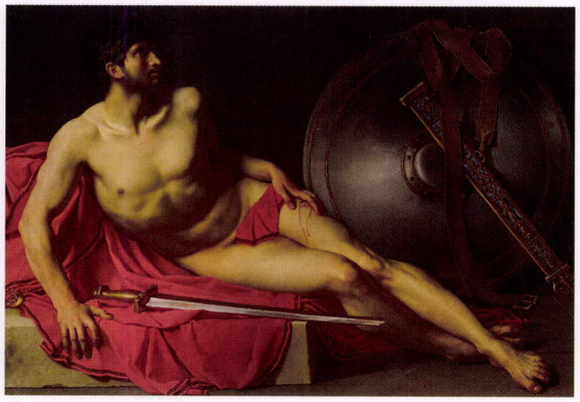

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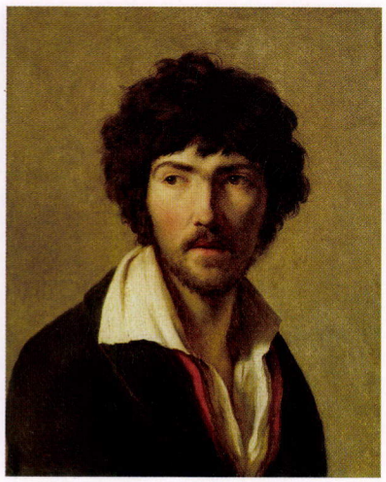

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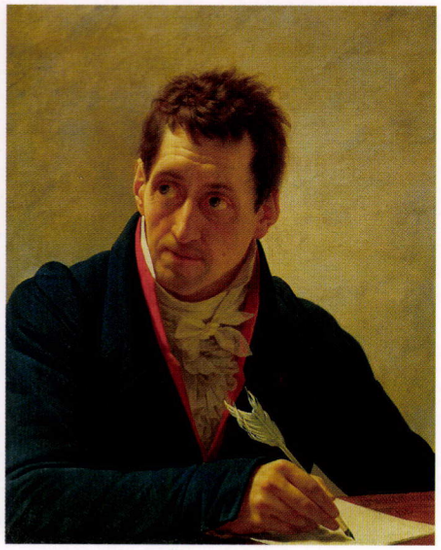

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Germain-Jean Drouais, 1763–1788
1. *Christ and the Canaanite Woman*, 1784
H: 114 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 54; INV. 4142

Germain-Jean Drouais, 1763–1788
2. *Wounded Roman Soldier*, 1785
H: 125 cm, L: 182 cm; Oil on canvas
Sully, floor 2, room 54; INV. 20819

Germain-Jean Drouais, 1763–1788
3. *Prisoner Marius in Minturnea*, 1786
H: 271 cm, L: 365 cm; Oil on canvas
Denon, floor 1, room 75; INV. 4143

Henri-François Riesener, 1767–1828
4. *Maurice Quay*, ca. 1799
H: 56 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1965-12

Jean-Antoine Laurent, 1763–1832
5. *A Metalworker Luring a Jay to Bite His File*, 1829
H: 86 cm, L: 65 cm; Oil
Sully, floor 2, room 57; R.F. 1983-5

Chevalier Féréol de Bonnemaison, 1766–1826
6. *Monsieur Segond*, 1812
H: 64 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1941-1

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Anne-Louis Girodet de Roussy-Trioson, 1767–1824
1. *Portrait of a Young Man as a Hunter*, 1811
H: 65 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1994-7

Anne-Louis Girodet de Roussy-Trioson, 1767–1824
2. *Baron Jean-Dominique Larrey*, ca. 1804
H: 65 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1021

Anne-Louis Girodet de Roussy-Trioson, 1767–1824
3. *Benoît-Agnès Trioson*, also known as *Ruehaus or Ruoz (1790–1804)*; previously known as *Romainville Trioson*, Salon of 1800
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1991-13

Anne-Louis Girodet de Roussy-Trioson, 1767–1824
4. *Pygmalion and Galatea*, 1819
H: 253 cm, L: 202 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 2002-4

Anne-Louis Girodet de Roussy-Trioson, 1767–1824
5. *Endymion: Moonlight Effect*, also known as *The Sleep of Endymion*, 1791
H: 198 cm, L: 261 cm; Oil on canvas
Denon, floor 1, room 75; INV. 4935

J'AI PASSÉ COMME
LA FLEUR
J'AI SÉCHÉ COMME L'HERBE
DES CHAMPS

Anne-Louis Girodet de Roussy-Trioson

THE ENTOMBMENT OF ATALA

The painter Anne-Louis Girodet de Roussy-Trioson (Trioson was the name of his adoptive father) is regarded as one of the most important representatives of the classical school in the early years of the 19th century in France. As a pupil of Jacques-Louis David, he devoted himself to history painting, but was also well thought of as a portraitist. Among the prominent figures whose portraits Girodet painted was the writer and politician François-René de Chateaubriand (1768–1848). Chateaubriand's novella *Atala* (1801), from which Girodet takes the theme of this painting, was a cult book of his generation. Atala, a half-caste North American Indian, resolved the conflict between chastity and carnal love by taking her own life, and she came to epitomize the Romantic heroine. Girodet depicts the dramatic scene of her burial in the classical manner in a balanced, clearly constructed composition. At the same time, however, he subliminally reveals a strong inclination toward Romanticism. Thus the contrast between the brightly lit body of the dead woman and the shaded mourners (the Indian Chactas and Father Aubry) intensifies the emotional power of the scene. Furthermore, nature and religion feature prominently as reconciliatory elements.

Anne-Louis Girodet de Roussy-Trioson, 1767–1824
The Entombment of Atala, Salon of 1808
H: 207 cm, L: 267 cm; Oil on canvas
Denon, floor 1, room 75; INV. 4958

François Gérard

JEAN-BAPTISTE ISABEY AND HIS DAUGHTER ALEXANDRINE

François Gérard, 1770–1837
Jean-Baptiste Isabey and His Daughter Alexandrine, 1795
H: 195 cm, L: 130 cm; Oil on canvas
Denon, floor 1, room 75; INV. 4764

With this portrait of fellow painter Jean-Baptiste Isabey and his young daughter, Baron François Gérard created one of the most unusual artist portraits in history. This is one of the earliest-known works by the classical painter Gérard, a pupil of Jacques-Louis David. Relating not remotely to the cult of antique gods or heroes, this life-size portrait is a sensitive character study in an everyday setting revealing the influence of sensibility. There is nothing in the picture to indicate that the simply dressed yet elegant young man was one of France's most talented painters. Isabey was also a pupil of David and was later appointed court painter to Napoleon I. His work—above all, his portraits of well-known figures—was praised for its unique charm that seems to herald the advent of Romanticism. For this intimate portrait, Gérard, whose other works are distinguished by a cooler, clearer handling of color and form, seems to have chosen a style closer to that of his colleague. That both artists were influenced by English-style portraiture is immediately clear. The careful chiaroscuro is full of movement and reflects the young painter's sense of the dawning of a new age after the terror of the French Revolution.

François Gérard

PSYCHE AND CUPID

François Gérard, 1770–1837
Psyche and Cupid, Salon of 1798
H: 186 cm, L: 132 cm; Oil on canvas
Sully, floor 2, room 53; INV. 4739

In Greek mythology, Psyche is the personification of the soul and a maiden even more beautiful than Venus, the goddess of love and beauty. None other than Cupid, Venus' son and most faithful companion, falls passionately in love with her. In this work the French classical painter François Gérard depicts the first, tentative meeting between the two. The girlish Psyche sits seminaked in the midst of a spring landscape. Her lower body is covered by a transparent drape whose artful folds afford a glimpse of her thigh. Lost in her thoughts, she seems not yet to have noticed the god of love kissing her tenderly. A butterfly flutters above her head as a symbol of the capricious state of her soul. The similarly youthful Cupid gently places his hand on the shoulder of his beloved. Not only does this work depict a classical love story, it also epitomizes the awakening of young love. The two figures seem almost to hover in front of the landscape, as if removed from time and the world. The painting style is characterized by its smoothness and purity and thus symbolizes the unadulterated love between Cupid and Psyche. Here, Gérard aspires to construct a perfect Neoclassical composition in both style and subject, but his is a more poetic universe, more feminine, sensual, and serene than the severe, virile compositions of David. Gérard unveiled the work at the Salon of 1798, thus conferring onto it the status of a "manifesto."

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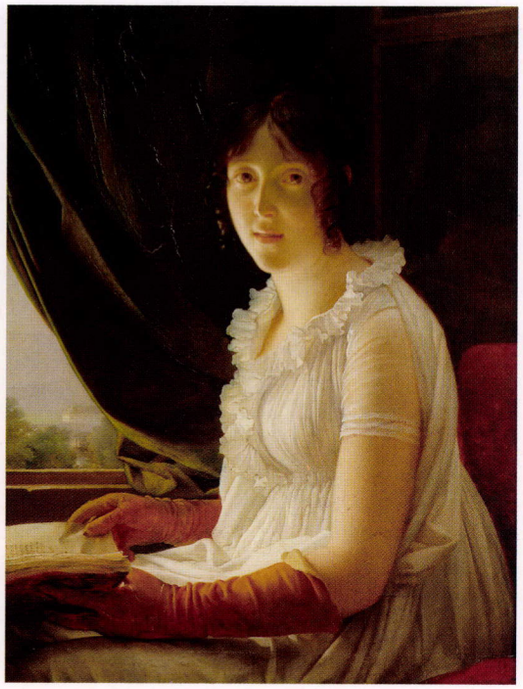

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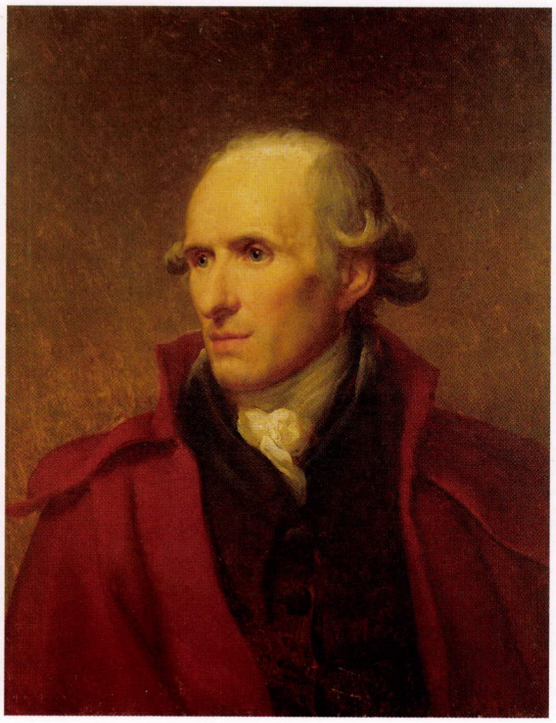

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François Gérard, 1770–1837
1. *Madam Lecerf*, 1794
H: 56 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-22

François Gérard, 1770–1837
2. *Madam Barbier-Walbonne*, 1796
H: 79 cm, L: 59 cm; Oil on wood
Sully, floor 2, room 54; R.F. 2192

François Gérard, 1770–1837
3. *Madam Regnault de Saint-Jean-d'Angély*, 1798
H: 103 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 239

François Gérard, 1770–1837
4. *Antonio Canova, Sculptor*, Salon of 1808
H: 65 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 54; INV. 4765

Marie-Guillemine Benoist

PORTRAIT OF A BLACK WOMAN

Marie-Guillemine Benoist is one of the few female artists of the 18th and early 19th centuries to have received professional training and achieved a measure of fame. Like her contemporary Élisabeth Vigée-Lebrun, Benoist, a pupil of the classical painter Jacques-Louis David, worked mainly as a portrait painter. This work might portray the black housemaid brought back by the artist's brother-in-law from the French South Sea colonies. Although only a maid, the sitter has been endowed by Benoist with considerable dignity. The model is set not in a landscape but against a yellowish-brown background that resembles soft sunshine or a sand dune. Its muted radiance shows off the woman's naked upper body to great effect, and the contrast is reinforced by the white of her clothing and elaborately draped turban. At the same time, the lack of a specific setting conveys the impression of a certain isolation or loneliness on the part of the sitter, who has been portrayed by the painter with great sensitivity. This portrait was met with resounding praise when it was unveiled at the Salon of 1800.

Marie-Guillemine Benoist, 1768–1826
Portrait of a Black Woman, 1800
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 54; INV. 2508

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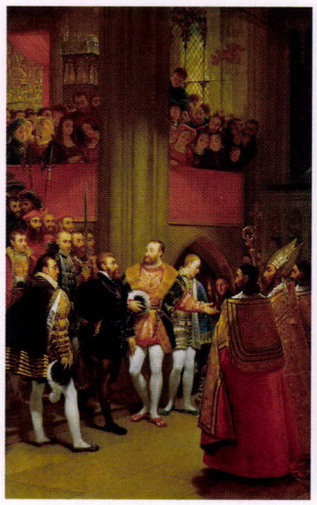

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Marius Granet, 1775–1849
1. *Interior View of the Colosseum in Rome*, 1804
H: 125 cm, L: 160 cm; Oil on canvas
Sully, floor 2, room 56; INV. 5008

Marius Granet, 1775–1849
2. *The Painter Sodoma Taken to the Hospital*, 1815
H: 75 cm, L: 100 cm; Oil on canvas
Sully, floor 2, room 56; INV. 5003

Baron Antoine-Jean Gros, 1771–1835
3. *Madam Pasteur*, 1795
H: 87 cm, L: 67 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1948-42

Baron Antoine-Jean Gros, 1771–1835
4. *Christine Boyer (1776–1800)*, ca. 1800
H: 214 cm, L: 134 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 838

Baron Antoine-Jean Gros, 1771–1835
5. *Joachim Murat (1767–1815), King of Naples*, Salon of 1812
H: 343 cm, L: 280 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1973-29

Baron Antoine-Jean Gros, 1771–1835
6. *Charles V Received by François I to the Abbey of Saint-Denis (1540)*, ca. 1812
H: 269 cm, L: 1675 cm; Oil on canvas
Denon, floor 1, room 76; INV. 5062

Baron Antoine-Jean Gros, 1771–1835
7. *The Count Alcide of the Rivallière, Pupil of Gros*, Salon of 1819
H: 148 cm, L: 115 cm; Oil on canvas
Denon, floor 1, room 75; M.I. 148

Baron Antoine-Jean Gros, 1771–1835
8. *Portrait of Pierre-Jacques Orillard, Count of Villemanzy*, ca. 1827
H: 145 cm, L: 115 cm; Oil
Sully, floor 2, room 66; R.F. 2006-16

Baron Antoine-Jean Gros

BONAPARTE ON THE BRIDGE OF ARCOLE

Known during his lifetime as one of the most influential and innovative artists of his day, and serving as a model for a generation of Romantic artists, including Géricault and Delacroix, Antoine-Jean Gros earned his place in history as a painter of Napoleon I's military campaigns. Having originally trained as a history painter under Jacques-Louis David, at the end of 1796 Gros was introduced to General Napoleon Bonaparte (as he then was) by Napoleon's wife, Josephine. At this time Napoleon (1769–1821) was in Milan on his Italian campaign, and the painter traveled there to meet him. It was decided that Gros should immortalize the successful commander in a portrait. The chosen setting was the battle on the bridge at Arcole, where Napoleon had overcome superior Austrian forces on November 17th of that year. Although Gros had not witnessed the battle, he succeeded in portraying Napoleon with enormous dynamism and rousing passion. Moreover, he achieved this on the basis of just one portrait sitting with the future emperor. Gros portrays Napoleon at the precise moment of decision making, when the general, under a hail of bullets, grabs the flag and leads the inferior French force to victory. This work (later expanded into a larger version that can be seen in the Palace of Versailles) is more than just a portrait of Napoleon—it is an image of heroism that transcends any specific time or place.

Baron Antoine-Jean Gros, 1771–1835
Bonaparte on the Bridge of Arcole, 1796
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 361

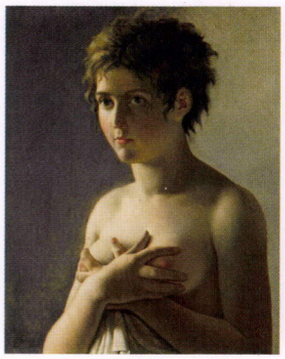
Baron Antoine-Jean Gros

BONAPARTE VISITING THE VICTIMS OF THE PLAGUE AT JAFFA (MARCH 11, 1799), 1804

Baron Antoine-Jean Gros, 1771–1835
Bonaparte Visiting the Victims of the Plague at Jaffa (March 11, 1799), 1804
H: 523 cm, L: 715 cm; Oil on canvas
Denon, floor 1, room 77; INV. 5064

Baron Antoine-Jean Gros, 1771–1835
Napoleon on the Battlefield at Eylau (February 9, 1807), 1808
H: 521 cm, L: 784 cm; Oil on canvas
Denon, floor 1, room 77; INV. 5067

This enormous painting depicts an episode from Napoleon Bonaparte's Syrian campaign. Following its conquest of Egypt in 1798, the Ottoman Empire declared war on France and Napoleon (1769–1821) and then marched on Palestine. Having reached Jaffa (current-day Tel Aviv), he was forced to retreat by a plague epidemic. However, Gros transforms this moment of failure into an act of heroism. Despite the risk of infection, Napoleon visits his sick soldiers and even, to the horror of his officers, touches them. This gesture, which has a long tradition in Western art, is made the central motif of the painting, thereby stylizing Napoleon as a "new savior" and king. Gros alludes to the stories of St. Thomas, the plague saints Roch and Charles Borromeo, the Raising of Lazarus, and the medieval French custom of the "touching of kings." With its theatrical and asymmetrical composition, chiaroscuro, contorted movements, Orientalism, and dramatic use of color highlights, this work, which was an official commission, can also be seen as a harbinger of Romanticism in France.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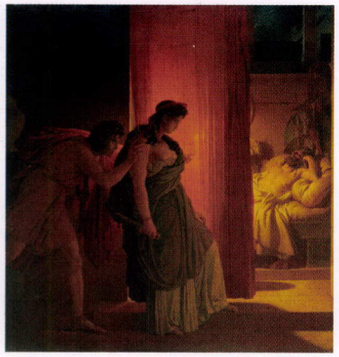
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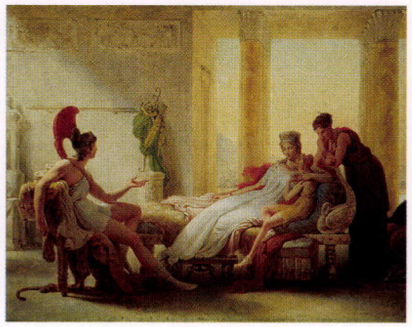
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Baron Pierre-Narcisse Guérin, 1774–1833
1. *Half-Length Portrait of a Girl*, ca. 1794
H: 61 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 1978-49

Baron Pierre-Narcisse Guérin, 1774–1833
2. *The Return of Marcus Sextus*, 1799
H: 217 cm, L: 243 cm; Oil on canvas
Denon, floor 1, room 75; INV. 5180

Baron Pierre-Narcisse Guérin, 1774–1833
3. *Clytemnestra Hesitating Before Stabbing the Sleeping Agamemnon*, 1817
H: 342 cm, L: 325 cm; Oil on canvas
Denon, floor 1, room 75; INV. 5185

Baron Pierre-Narcisse Guérin, 1774–1833
4. *Phaedra and Hippolytus*, 1802
H: 257 cm, L: 335 cm; Oil on canvas
Denon, floor 1, room 76; INV. 5182

Baron Pierre-Narcisse Guérin, 1774–1833
5. *Phaedra and Hippolytus*, ca. 1802
H: 33 cm, L: 46 cm; Oil, pencil, feather, ink, paper (white), canvas
Sully, floor 2, room 54; R.F. 1982-13

Baron Pierre-Narcisse Guérin, 1774–1833
6. *Andromache and Pyrrhus*, 1810
H: 342 cm, L: 457 cm; Oil on canvas
Denon, floor 1, room 76; INV. 5183

Baron Pierre-Narcisse Guérin, 1774–1833
7. *The Shepherds at the Tomb of Amyntas*, 1805
H: 131 cm, L: 177 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1972-5

Baron Pierre-Narcisse Guérin, 1774–1833
8. *Aeneas and Dido*, ca. 1815
H: 35 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 762

Baron Pierre-Narcisse Guérin, 1774–1833
9. *Aeneas Recounting the Misfortunes of Troy Before Dido*, 1815
H: 292 cm, L: 390 cm; Oil on canvas
Denon, floor 1, room 76; INV. 5184

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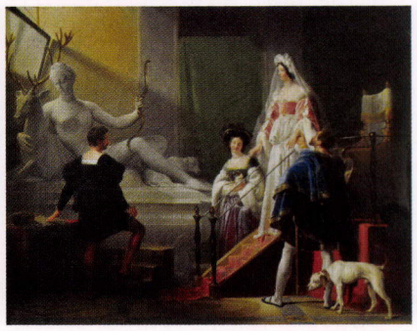
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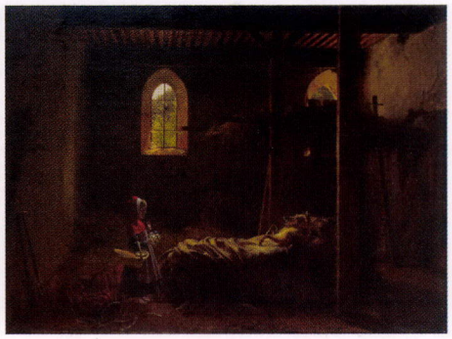
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Jérôme-Martin Langlois, 1779–1838
1. *Louis David (1748–1825), Painter*, 1825
H: 88 cm, L: 75 cm; Oil on canvas
Sully, floor 2, room 54; R.F. 234

Louis Hersent, 1777–1860
2. *Monks of Mount St. Gothard*, ca. 1824
H: 134 cm, L: 138 cm; Oil on canvas
Sully, floor 2, room 66; INV 5328

Alexandre-Évariste Fragonard, 1780–1850
3. *Diane de Poitiers Visiting John Goujon*, 19th century
H: 64 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 57; R.F. 1997-38

Alexandre-Évariste Fragonard, 1780–1850
4. *Scene of the Massacre of St. Bartholomew*, 1836
H: 179 cm, L: 133 cm; Oil on canvas
Sully, floor 2, room 66; INV. 4552

Philippe Coupin de la Couperie, 1773–1851
5. *Gabrielle d'Arjuzon Praying for the Regeneration of His Mother's Health*, ca. 1814
H: 46 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 57; R.F. 1994-22

Jean Broc, 1771–1850
6. *The School of Apelles*, ca. 1801
H: 375 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 27

Louis Hersent, 1777–1860
7. *Daphne and Chloe*, 19th century
H: 140 cm, L: 175 cm; Oil on canvas
Sully, floor 2, room 66; INV 5329

Fleury-François Richard, 1777–1852
8. *Little Red Riding Hood*, ca. 1820
H: 35 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room 57; R.F. 1995-6

Pierre Révoil, 1776–1842
9. *The Convalescence of Bayard*, Salon of 1817
H: 135 cm, L: 177 cm; Oil on canvas
Sully, floor 2, room 57; INV. 7473

Constance Mayer-Lamartinière, 1778–1821
10. *The Dream of Happiness*, 1819
H: 132 cm, L: 184 cm; Oil on canvas
Sully, floor 2, room 56; INV. 6586

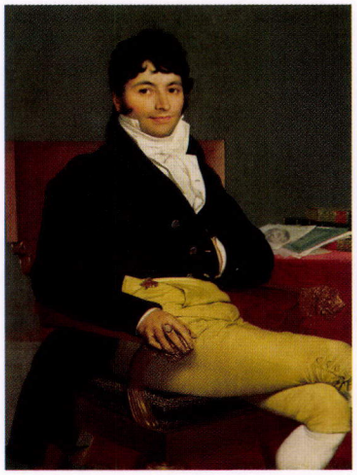
Jean-Auguste-Dominique Ingres

THE VALPINÇON BATHER

This brilliant and sensual work is the first in a series of famous female nudes by Jean-Auguste-Dominique Ingres. It was produced in Rome, where the painter had been on a scholarship at the respected Académie de France since 1806. This stipend was part of the Prix de Rome won by the young painter for his early, antique-inspired works. Although Ingres continued to occupy himself in Rome with the nude, a fundamentally classical subject, making a study of the famous antique statues, his own pictures started to feature more voluptuous forms that had little in common with classicism. This is evident in the lack of anatomical precision and the emphasizing of certain parts of the body, by means of modeling, for artistic effect. *The Valpinçon Bather*, which he sent back to Paris as a requirement of his stipend, immediately caused an uproar. The intimate bathing scene offended the proprieties of the day. Although the woman is seen only from behind, it was evidently—and surprisingly—the way she is shown bashfully turning away that caused offense. A notable feature of this work is the subtle lighting that emphasizes her shoulder area and silk turban.

Jean-Auguste-Dominique Ingres, 1780–1867
The Valpinçon Bather, 1808
H: 146 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 259

Jean-Auguste-Dominique Ingres, 1780–1867
The Small Bather; Interior of a Harem, 1828
H: 35 cm, L: 27 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1728



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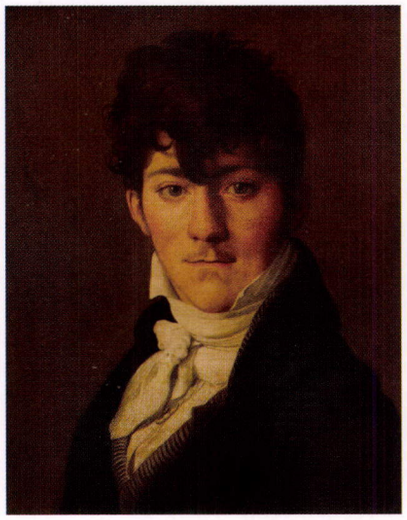

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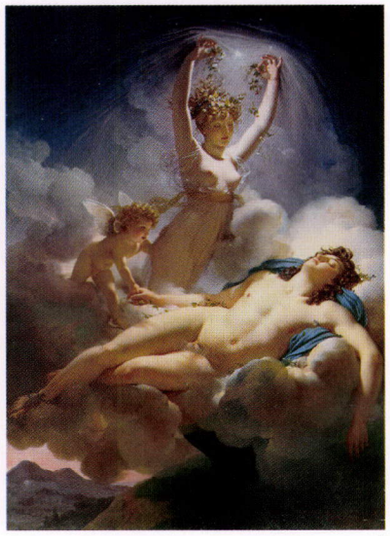

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Jean-Auguste-Dominique Ingres, 1780–1867
1. *Philibert Rivière*, ca. 1804
H: 116 cm, L: 89 cm; Oil on canvas
Denon, floor 1, room 75; M.I. 1445

Jean-Auguste-Dominique Ingres, 1780–1867
2. *Madame Rivière, born Marie Françoise Jacquette Bibiane Blot de Beauregard*, 1805
H: 117 cm, L: 82 cm; Oil on canvas
Denon, floor 1, room 75; M.I. 1446

Jean-Auguste-Dominique Ingres, 1780–1867
3. *Mademoiselle Caroline Rivière (1793–1807)*, 1805
H: 100 cm, L: 70 cm; Oil on canvas
Denon, floor 1, room 75; M.I. 1447

Jean-Auguste-Dominique Ingres, 1780–1867
4. *Portrait of Young Man, known as Talma's Nephew*, ca. 1805
H: 46 cm, L: 37 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1965-8

Jean-Auguste-Dominique Ingres, 1780–1867
5. *Madam Panckoucke*, 1811
H: 93 cm, L: 68 cm; Oil on canvas
Sully, floor 2, room A; R.F 1942-25

Jean-Auguste-Dominique Ingres, 1780–1867
6. *Edme Bochet*, 1811
H: 94 cm, L: 69 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 194

Pierre-Narcisse Guérin, 1774–1833
7. *Aurore and Cephale*, 1810
H: 254 cm, L: 186 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 513

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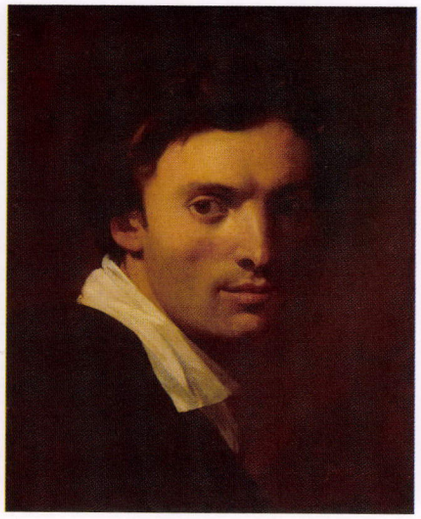

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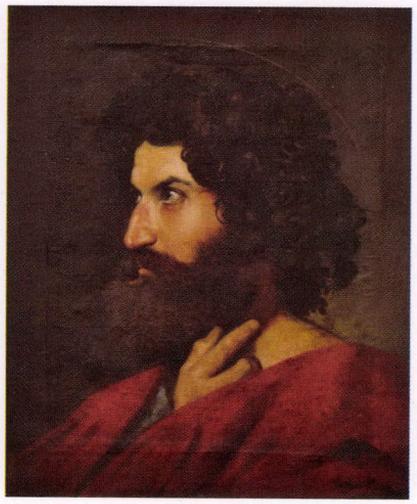

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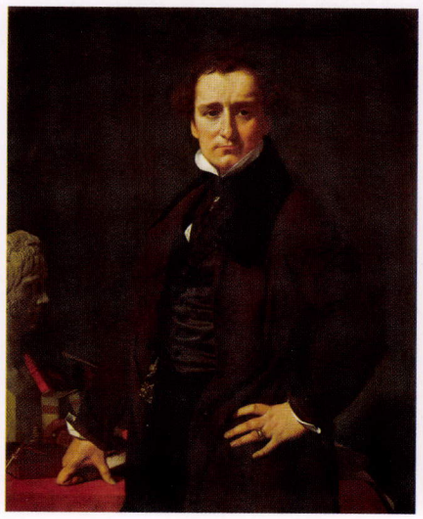

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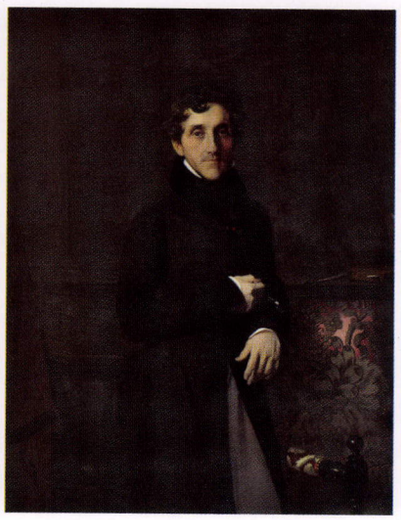

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Jean-Auguste-Dominique Ingres, 1780–1867
1. *Charles Cordier*, 1811
H: 90 cm, L: 70 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 477

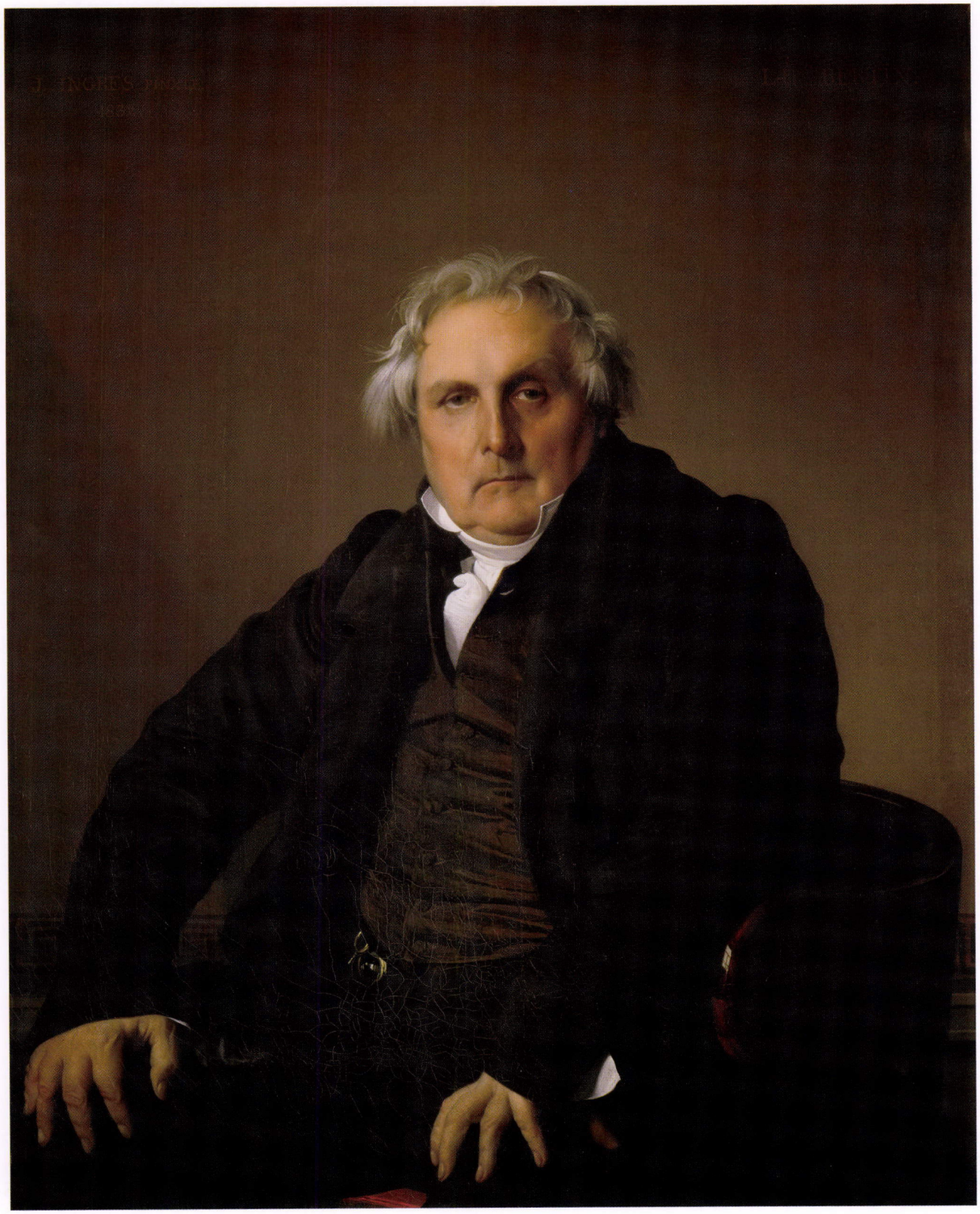
Jean-Auguste-Dominique Ingres, 1780–1867
2. *Jean-Pierre Cortot*, 1815
H: 41 cm, L: 33 cm; Oil on wood
Sully, floor 2, room 60; D.L. 1970-10

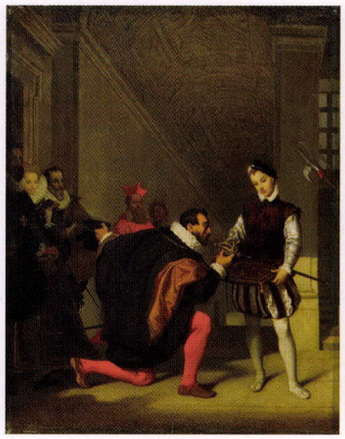
Jean-Auguste-Dominique Ingres, 1780–1867
3. *The Abbe de Bonald*, 1816
H: 12 cm, L: 9 cm; Oil on wood (nut)
Sully, floor 2, room 60; R.F. 1988-54

Jean-Auguste-Dominique Ingres, 1780–1867
4. *Head of St. Matthew*, ca. 1820
H: 55 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 2820

Jean-Auguste-Dominique Ingres, 1780–1867
5. *The Sculptor Lorenzo Bartolini*, 1820
H: 108 cm, L: 86 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-24

Jean-Auguste-Dominique Ingres, 1780–1867
6. *The Count Mathieu-Louis Molé (1781–1855)*, 1834
H: 147 cm, L: 114 cm; Oil on canvas
Denon, floor 1, room 75; 2009-15





Jean-Auguste-Dominique Ingres, 1780–1867
Ferdinand-Philippe-Louis-Charles-Henri de Bourbon-Orléans, Duke of Orléans (1810–1842), 1842
H: 158 cm, L: 222 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 2005-13

Jean-Auguste-Dominique Ingres, 1780–1867
Don Pedro of Toledo Kissing the Sword of Henry IV, 1832
H: 36 cm, L: 28 cm; Oil on wood
Sully, floor 2, room 60; R.F. 1981-56

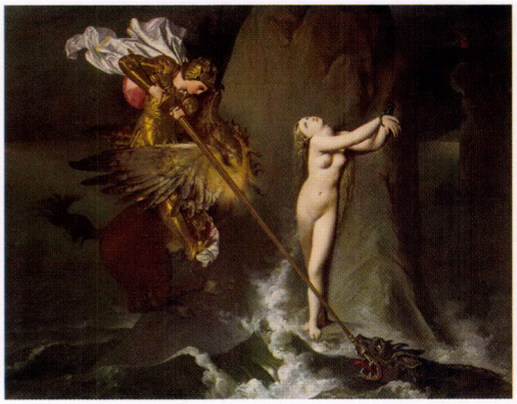
Jean-Auguste-Dominique Ingres, 1780–1867
Madame Marie Marcotte, 1826
H: 93 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 2398

Jean-Auguste-Dominique Ingres

PORTRAIT OF LOUIS-FRANÇOIS BERTIN

After spending many years in Rome, Jean-Auguste-Dominique Ingres returned to Paris in 1824. He was made a professor at the École des Beaux-Arts in 1829 and director a little later. Despite his relative disinterest in portraiture, through which he earned a decent living but which he considered to be far inferior to history painting, he painted numerous portraits during this period, and that of journalist and businessman Louis-François Bertin (1766–1841) is regarded as the best. This work stands out for its almost photographic realism. Bertin's bulky figure seems so present that the viewer almost expects the renowned editor of the liberal newspaper *Journal des Débats* to start speaking at any moment. Ingres appears to have reproduced the slightly pinched expression of the sixty-year-old, with his narrow mouth and heavily lidded eyes, without embellishment. Bertin appraises the viewer carefully. The portrait is also a sensitive character study. The sitter's personality is expressed not only through his eyes but also through his remarkable hands, which seem to clasp his thighs like the talons of a bird of prey. The successful Bertin is emblematic of the economically ambitious middle classes during the Restoration and could have been taken straight from a novel by Honoré de Balzac. Together with two other paintings in the collection of the Louvre—his portraits of the Duke of Orléans, the eldest son of Louis-Philippe and heir to the French throne, and of Count Molé, one of the most important political figures of the era—this image of Bertin forms part of a series of incisive portraits of powerful men that Ingres carried out after 1830.

Jean-Auguste-Dominique Ingres, 1780–1867
Portrait of Louis-François Bertin, 1832
H: 116 cm, L: 95 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 1071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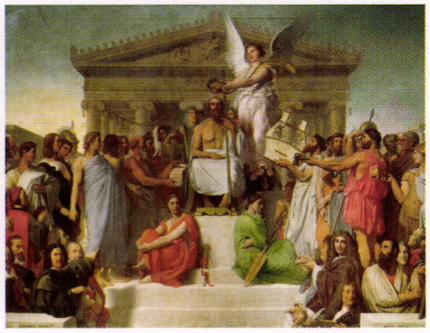
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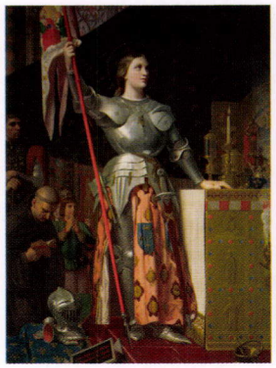
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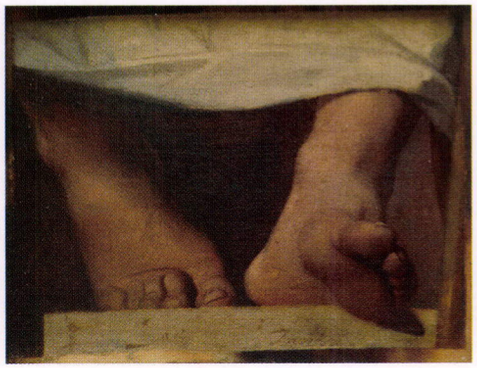
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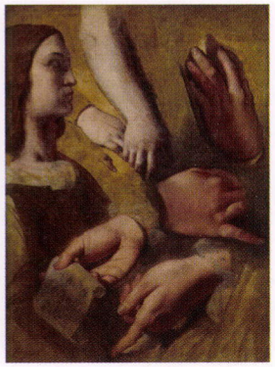
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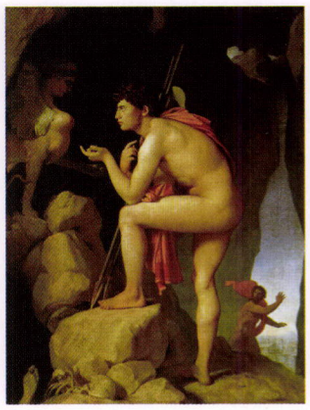
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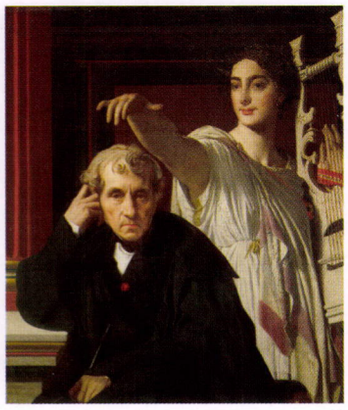
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Jean-Auguste-Dominique Ingres, 1780–1867
1. *Roger Freeing Angelica*, 1819
H: 147 cm, L: 190 cm; Oil on canvas
Denon, floor 1, room 77; INV. 5419

Jean-Auguste-Dominique Ingres, 1780–1867
2. *Angelica*, ca. 1819
H: 85 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 2520

Jean-Auguste-Dominique Ingres, 1780–1867
3. *Pope Pius VII in the Sistine Chapel*, 1820
H: 70 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 360

Jean-Auguste-Dominique Ingres, 1780–1867
4. *Romulus, Conqueror of Acron, Carries the Spolia Opima to the Temple of Jupiter*, 1812
H: 276 cm, L: 530 cm; Oil on canvas
Denon, floor 1, room 75; D.L. 1969-2

Jean-Auguste-Dominique Ingres, 1780–1867
5. *Homer Deified*, also known as *The Apotheosis of Homer*, 1827
H: 386 cm, L: 512 cm; Oil on canvas
Denon, floor 1, room 75; INV. 5417

Jean-Auguste-Dominique Ingres, 1780–1867
6. *Joan of Arc at the Coronation of King Charles VII in Reims Cathedral*, Salon of 1855
H: 240 cm, L: 178 cm; Oil on canvas
Denon, floor 1, room 77; M.I. 667

Jean-Auguste-Dominique Ingres, 1780–1867
7. *Study for The Apotheosis of Homer*, 1826
H: 17 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 3773

Jean-Auguste-Dominique Ingres, 1780–1867
8. *Studies for The Apotheosis of Homer*, 1827
H: 37 cm, L: 27 cm; Oil, canvas on wood
Sully, floor 2, room 60; R.F. 2746

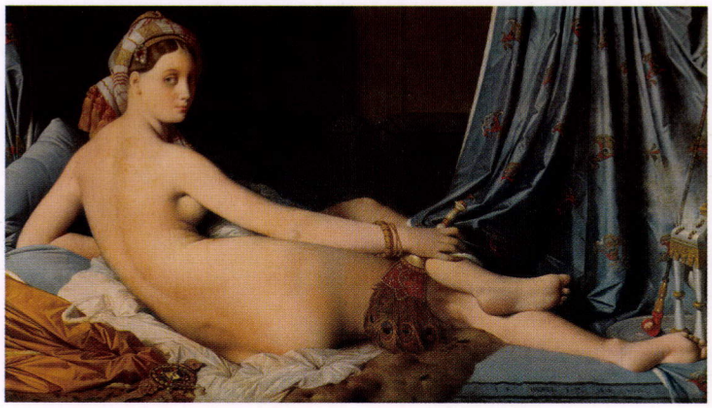
Jean-Auguste-Dominique Ingres, 1780–1867
9. *Studies for The Apotheosis of Homer*, 1826–1827
H: 34 cm, L: 31 cm; Oil, canvas on wood
Sully, floor 2, room 60; R.F. 2471

Jean-Auguste-Dominique Ingres, 1780–1867
10. *Oedipus Solving the Riddle of the Sphinx*, 1808
H: 189 cm, L: 144 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 218

Jean-Auguste-Dominique Ingres, 1780–1867
11. *The Composer Cherubini (1760–1842) and Muse of Lyrical Poetry*, 1842
H: 105 cm, L: 94 cm; Oil on canvas
Sully, floor 2, room 60; INV. 5423

Jean-Auguste-Dominique Ingres

LA GRANDE ODALISQUE



Jean-Auguste-Dominique Ingres, 1803–1869
La Grande Odalisque, 1814
H: 91 cm, L: 162 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 1158

La Grande Odalisque is one of the most famous female nudes in art history. Modeled after well-known mythological depictions of women (in particular the paintings of Venus and her nymphs by Raphael and Titian), Jean-Auguste-Dominique Ingres's Oriental lady of the harem is presented reclining on a divan in the foreground. Even the choice of a rear view—which heightens the charm of the figure even further through the voyeuristic play of visibility and concealment—can be found in the works of the old masters. Closer inspection, however, reveals that, in certain respects, Ingres has departed significantly from his Renaissance models. Not only are the Oriental interior and exotic accessories "unclassical," so too, in terms of its drawing, is the woman's body. Her curved back has been described as the "longest spine in the history of art," as Ingres has given his odalisque three extra vertebrae. With this anatomical inaccuracy, which imbues the female form with an almost musical rhythm, the painter elongates her upper body, thereby emphasizing the elegant arch of her back. Interestingly, the work was commissioned by a one of the most beautiful women of her day: Caroline Murat, the youngest sister of Napoleon Bonaparte and queen of Naples.

Jean-Auguste-Dominique Ingres

THE TURKISH BATH

Jean-Auguste-Dominique Ingres, 1780–1867
The Turkish Bath, 1862
H: 108 cm, L: 110 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1934

The Turkish Bath is one of Jean-Auguste-Dominique Ingres's last works. It represents the culmination of his long preoccupation with the female nude, and in a certain sense sums up his work in this area. The painting offers a glimpse into a Turkish bath in which numerous women amuse themselves in lascivious poses around a pool of water. For the numerous figures in this picture, Ingres turned to his own earlier work. Thus the conspicuous foreground nude viewed from the rear is almost a direct replica from *The Valpinçon Bather* (1808, also in the Louvre), adapted slightly through the addition of the musical instrument. By reproducing this figure from fifty or so years before, Ingres makes an explicit connection with his earliest depictions of bathers. As with most of his pictures of naked women, here too Ingres has chosen as a setting the sensual atmosphere of the Orient. Liberated from the confines of the classical model, the artist is able to express his own individual and painterly view of the female body. The work was originally rectangular and was only later given its circular format, which explains the fragmented character of the painting. Evoking an expressive sensuality and yet neatly summarized within its oval frame in the manner of an abstraction, *The Turkish Bath* would influence an entire generation of artists, from Manet to Picasso.

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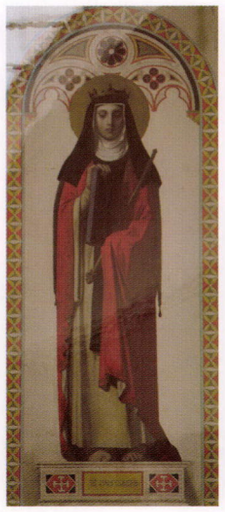
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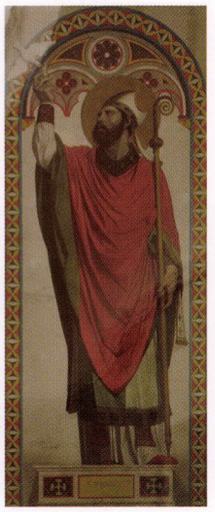
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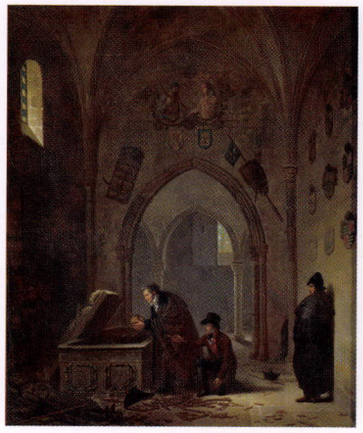
Jean-Auguste-Dominique Ingres, 1780–1867
1. *Fourteen Figures of Saints*, 1842
each: H: 210 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 60; INV 20314 bis 27

Jean-Auguste-Dominique Ingres, 1780–1867
2. *Eight Figures of Saints*, 1844
each: H: 210 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 60; INV 20331 bis 38



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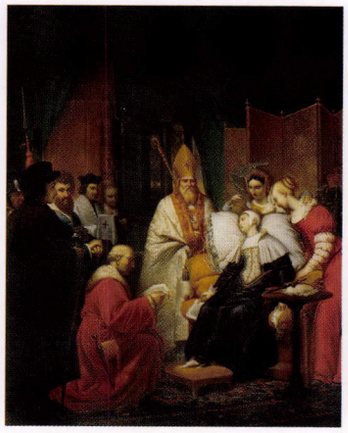

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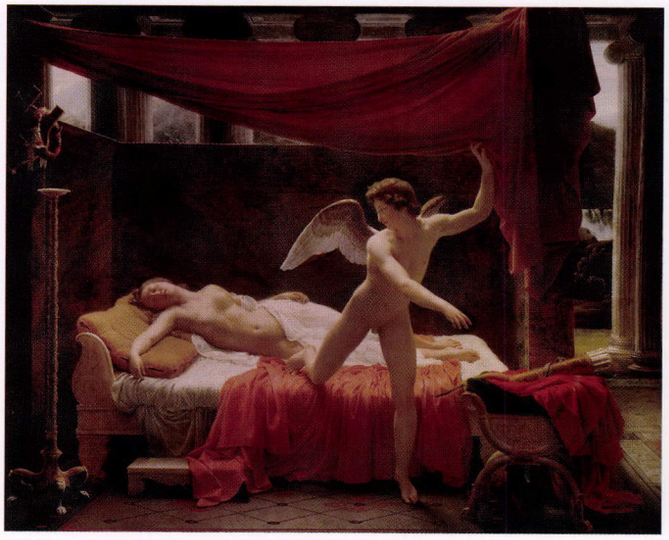

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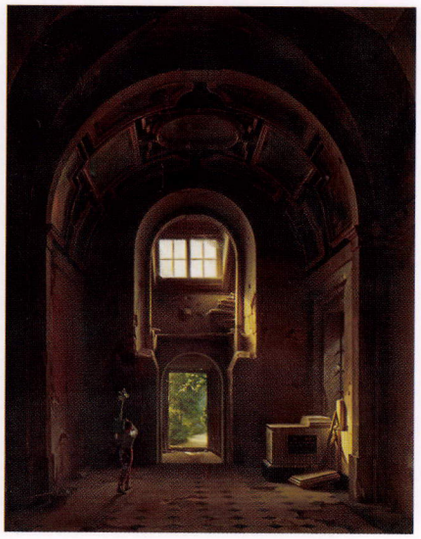

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Adolphe Roehn, 1780–1867
1. *Vivant Denon in Spain Putting the Remains of Cid and Chimene Back in their Tombs*, 1809
H: 55 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room 57; R.F. 1988-52

Pierre-Nolasque Bergeret, 1782–1863
2. *Anne de Boleyn Condemned to Die*, ca. 1814
H: 72 cm, L: 58 cm; Oil on canvas
Sully, floor 2, room 57; INV. 2513

Hortense Haudebourt-Lescot, 1784–1845
3. *Portrait of the Artist*, 1825
H: 74 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 57; M.I. 719

François-Edouard Picot, 1786–1868
4. *Cupid and Psyche*, 1817
H: 233 cm, L: 291 cm; Oil on canvas
Denon, floor 1, room 75; R.F. 2608

Louis-Jacques Daguerre, 1787–1851
5. *Interior of a Chapel of the Church of Feuillants in Paris*, 1814
H: 92 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 57; INV. 3636

Francois-Joseph Heim, 1787–1865
6. *Charles X Distributing Prizes after the Salon of 1824*, Salon of 1827
H: 173 cm, L: 256 cm; Oil on canvas
Sully, floor 2, room 62; Inv. 5313

Victor Schnetz, 1787–1870
7. *The Vow to the Virgin*, Salon of 1831
H: 282 cm, L: 490 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 2410

Horace Vernet

CLICHY GATE: THE DEFENSE OF PARIS, MARCH 30, 1814

Horace Vernet, 1789–1863
Clichy Gate: The Defense of Paris, March 30, 1814, 1820
H: 98 cm, L: 131 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 126

Horace Vernet, 1789–1863
Philippe Le Noir, 1814
H: 60 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 1938-93

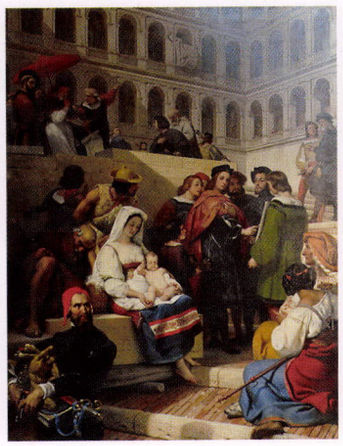
On March 30, 1814, a group of Parisian citizens under the leadership of Maréchal Bon-Adrien-Jeannot de Moncey (1754–1842) defended the city of Paris against the advancing coalition forces. Although the brigade composed of schoolboys, war invalids, and civilians had virtually no experience in battle, it succeeded in holding its position at the Clichy city gate until the general cease-fire of March 31st. This achievement by the people's militia has gone down in history as the epitome of valor. For his decisive command, de Moncey, then a major general in the Paris national guard, has been celebrated ever since as a national hero. Although the history painter Horace Vernet experienced the events at the Porte de Clichy firsthand, he did not paint this work, an outstanding monument to the bravery and determination of his fellow citizens, until six years later. At the center of the picture is the marshal issuing orders from his horse. In front of him stands Jean-Baptiste-Claude Odiot, the goldsmith and colonel in the national guard who commissioned this painting. Vernet's realistic depiction of the wounded and exhausted citizens won the work great popularity.

Horace Vernet

PORTRAIT OF LOUISE VERNET, THE ARTIST'S DAUGHTER

Horace Vernet achieved fame primarily as a painter of dramatic battle scenes. However, as this likeness of his daughter Louise (1814–1845) demonstrates, he was also a gifted portrait painter. To a far greater extent than his history paintings, which were classical in inspiration, this portrait reveals the influence of Romanticism on Vernet's style. The Louvre is extremely fortunate in being able to exhibit two portraits of Louise Vernet by famous artists, as the Romantic painter Théodore Géricault had already painted her as a four-year-old child some twelve years before. By the time her father produced this likeness in 1830, she had developed into a beautiful young woman, though her proud expression and thoughtful, dark eyes remain unchanged. This portrait of Louise at around sixteen years old was painted in Rome, where Horace Vernet was director of the Académie de France between 1829 and 1835. The towers of the Villa Medici, home to the Académie de France, are visible on the right, indicating that Horace Vernet had his daughter sit for him in his own studio, located amid the Villa's gardens. In her silky gray dress, Louise comes across as simultaneously delicate and distinguished. The flower in her hand is a traditional motif in marriage or engagement pictures. Admiring this consummately elegant portrait, it is easy to see how the renowned composer Hector Berlioz, a resident of the academy, could fall in love with the young woman.

Horace Vernet, 1789–1863
Portrait of Louise Vernet, the Artist's Daughter, ca. 1828
H: 100 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 1995-16



Horace Vernet, 1789–1863
Jean-Baptiste Isabey, 1828
H: 81 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 661

Horace Vernet, 1789–1863
Raphael at the Vatican, 1832
H: 392 cm, L: 300 cm; Oil on canvas
Denon, floor 1, room 76; INV. 8365

Horace Vernet, 1789–1863
Madame Philippe Le Noir, 1814
H: 62 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 1938-95

Théodore Géricault, 1791–1824
The Raft of the Medusa, Sketch, 1818
H: 65 cm, L: 83 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1667

Théodore Géricault, 1791–1824
The Raft of the Medusa, Sketch, 1818
H: 38 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 2229

Théodore Géricault

THE RAFT OF THE MEDUSA

This enormous painting is regarded as one of the key works of the 19th century. The dramatic scene is based on a real-life event that occupied Théodore Géricault greatly. On July 2, 1816, the Medusa, a French frigate, was shipwrecked off the coast of Senegal. The 150-plus soldiers on board, who had been sent out to colonize Senegal, tried to save themselves by constructing a raft that subsequently drifted at sea for thirteen days. The fifteen survivors told of massacres and cannibalism. The shipwreck sparked controversy throughout France—the captain responsible for the doomed vessel was himself saved—and the artist decided to depict this contemporary event with the same grandeur given to the most lofty historical, mythological, or religious subjects. Based on the report of the survivors, Géricault painted this somber picture of mankind exposed to the forces of nature and thrown back on its own resources, literally jettisoning every vestige of civilization. Yet, he also chose to represent a moment of hope, with the rescue boat appearing in the far distance just as the chaos of the preceding few days was taking over. The men are desperately attempting to attract the attention of the ship, which can just be made out on the horizon. For his depiction of the raft, Géricault adhered faithfully to the accounts of two survivors, whom he interviewed exhaustively; in order to portray the dead and dying as realistically as possible, he even visited a number of Paris hospitals. The painter's detailed realism is combined with a Romantic overall design that is revealed through the relationship between man and nature. Owing as much to Raphael, Caravaggio, and Rubens as to Le Brun, and with a conscious regard for David and Gros, Géricault here attempts to combine, in a single image, all the achievements of the old masters with those of the greatest painters of his own day.

Théodore Géricault, 1791–1824
The Raft of the Medusa, ca. 1819
H: 491 cm, L: 716 cm; Oil on canvas
Denon, floor 1, room 77; INV. 4884

Théodore Géricault

A CAVALRY OFFICER OF THE IMPERIAL GUARD CHARGING

Théodore Géricault was barely twenty years old when he caused a sensation with this large-format painting at the Salon of 1812. The original composition and powerful execution of *A Cavalry Officer of the Imperial Guard Charging* won the young painter a gold medal at the annual exhibition of French art. With this painting, the hitherto completely unknown Géricault helped Romantic painting achieve a breakthrough. Its expressive, tumultuous style shook the classical world of art to the core. As opposed to the clear contours, smooth finish, and even lighting propagated by classicism, Géricault's depiction of a cavalry officer is full of Baroque turbulence and violent light–dark contrasts, revealing the enduring influence of the preeminent colorist Peter Paul Rubens. This fictitious scene gives the impression of having been painted from life, in the midst of the turmoil of the Napoleonic Wars, and due to its monumental size gives the viewer a feeling of participating in what appears to be a cavalry attack. One source claims that Géricault was inspired to paint the work after observing a rearing draft horse while on the way to Saint-Germain. An officer of the Imperial Guard, his friend Lieutenant Alexandre Dieudonné, posed for the rider. The painting, which formerly belonged to King Louis-Philippe, was acquired by the Louvre during the sale of the king's personal collection.

Théodore Géricault, 1791–1824
A Cavalry Officer of the Imperial Guard Charging,
Salon of 1812
H: 349 cm, L: 266 cm; Oil on canvas
Denon, floor 1, room 77; INV. 4885

Théodore Géricault, 1791–1824
An Officer of the Imperial Horse Guards Charging, 1812
H: 53 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 210

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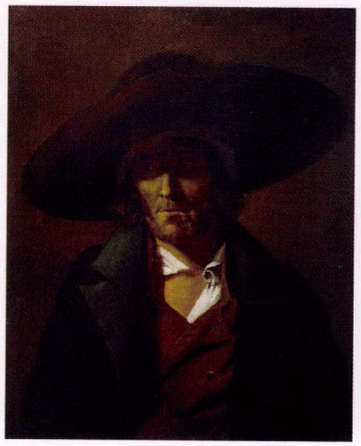
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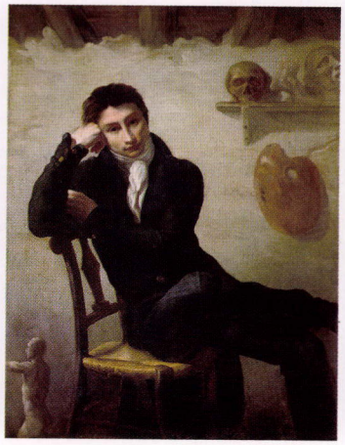
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Théodore Géricault, 1791–1824
1. *The Wounded Cuirassier*, Salon of 1814
H: 46 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 211

Théodore Géricault, 1791–1824
2. *The Wounded Cuirassier in Cross Fire*, ca. 1814
H: 358 cm, L: 294 cm; Oil on canvas
Denon, floor 1, room 77; INV. 4886

Théodore Géricault, 1791–1824
3. *The Carabiniere*, ca. 1814
H: 101 cm, L: 85 cm; Oil on canvas
Sully, floor 2, room 61; INV. 4887

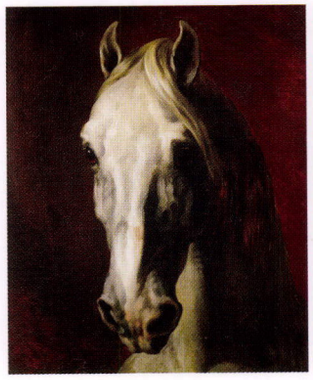
Théodore Géricault, 1791–1824
4. *Scene of a Flood*, ca. 1818
H: 97 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1950-40

Théodore Géricault, 1791–1824
5. *The Wreck*, ca. 1812
H: 19 cm, L: 25 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 784

Théodore Géricault, 1791–1824
6. *Portrait of a Man*, also known as *Man from the Vendée*, ca. 1815
H: 81 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1938-1

Théodore Géricault, attributed to, 1791–1824
7. *Portrait of an Artist in his Workshop*, 19th century
H: 147 cm, L: 114 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1225

Théodore Géricault, 1791–1824
8. *Crazy Old Woman*, ca. 1822
H: 77 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1938-51



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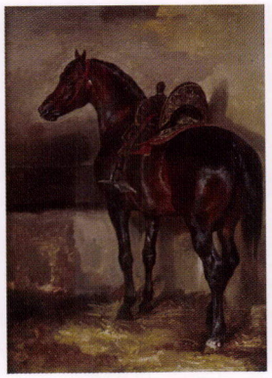

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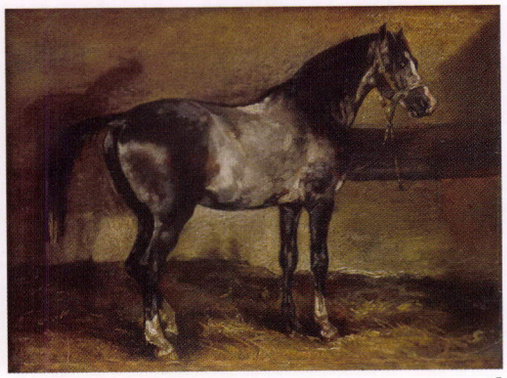

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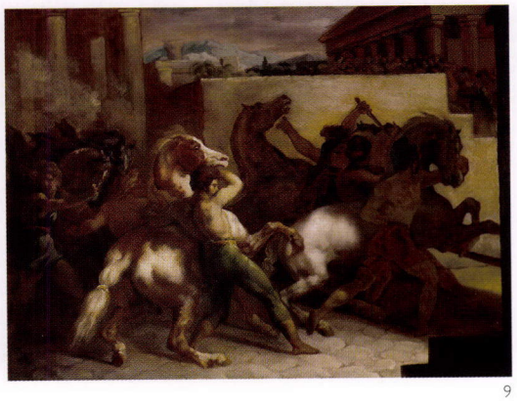

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Théodore Géricault, 1791–1824
1. *Head of a White Horse*, ca. 1810
H: 65 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 544

Théodore Géricault, 1791–1824
2. *Turkish Horse in a Stable*, ca. 1810
H: 35 cm, L: 25 cm; Oil on paper, laid on canvas
Sully, floor 2, room 61; INV. 4889

Théodore Géricault, 1791–1824
3. *Spanish Horses in a Stable*, ca. 1812
H: 50 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 61; INV. 4890

Théodore Géricault, 1791–1824
4. *Five Horses Viewed from the Back*, ca. 1820
H: 38 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 61; INV. 4891

Théodore Géricault, 1791–1824
5. *Gray Horse at the Rack*, ca. 1810
H: 26 cm, L: 34 cm; Oil on paper, laid on canvas
Sully, floor 2, room 61; R.F. 366

Théodore Géricault, 1791–1824
6. *Head of a Lion*, ca. 1818
H: 55 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 61; M.N.R. 137

Théodore Géricault, 1791–1824
7. *Horse Race*, 1821
H: 92 cm, L: 123 cm; Oil on canvas
Sully, floor 2, room 61; M.I. 708

Théodore Géricault, 1791–1824
8. *Lion Attacking a Horse*, 19th century
H: 54 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1946-2

Théodore Géricault, 1791–1824
9. *Race of Wild Horses in Rome*, 1817
H: 45 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 2042

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Théodore Géricault, 1791–1824
1. *The Pottery Oven*, ca. 1821
H: 50 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 61; INV. 4888

Théodore Géricault, 1791–1824
2. *Race of Captured Horses*, ca. 1820
H: 27 cm, L: 37 cm; Oil on paper, laid on canvas
Sully, floor 2, room 61; R.F. 364

Théodore Géricault, 1791–1824
3. *Race of Captured Horses*, ca. 1820
H: 27 cm, L: 38 cm; Oil on paper, laid on canvas
Sully, floor 2, room 61; R.F. 365

Théodore Géricault, 1791–1824
4. *Two Post Horses at the Door of a Stable*, Salon of Douai, 1823
H: 38 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 367

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Théodore Géricault

PORTRAIT OF LOUISE VERNET AS A CHILD

This work is one of the most enchanting and strange children's portraits in the history of French art. The sitter is Louise Vernet (1814–1845), the young daughter of Théodore Géricault's fellow painter Horace Vernet who later married the painter Paul Delaroche. Louise sits in the midst of a barren, rocky landscape that is only rapidly depicted, holding on her lap a large cat. The most striking features are her thoughtfully inclined head and critical gaze, which give her an air of self-confidence and make her seem more like a small adult. Thoroughly childlike, on the other hand, is the little girl's casually extended leg with its bare knee and slipped-down sock. The tightly framed style of this portrait was unusual for its day and lends the picture a snapshot character. In this sense Géricault can be seen as paving the way for Impressionism. Perhaps the strangest element in the picture is the large tabby cat across which Louise has possessively laid her arm. The animal has almost human facial features. While Louise leans back calmly, the cat gazes forward tensely, its ears pricked.

Théodore Géricault, 1791–1824
Portrait of Louise Vernet as a Child, ca. 1818
H: 60 cm, L: 50 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 1938-92

Théodore Géricault, 1791–1824
The Dead Cat, ca. 1820
H: 50 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 2003-06

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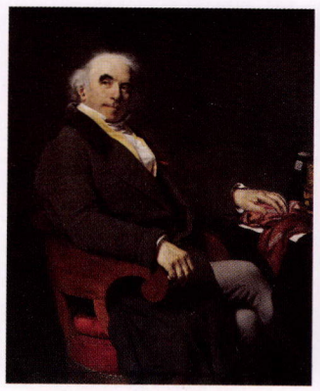

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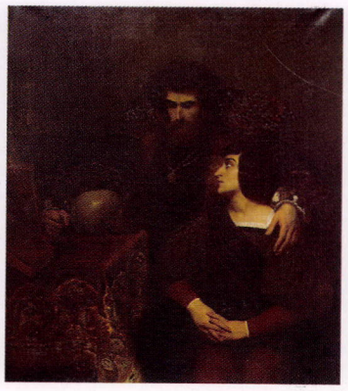

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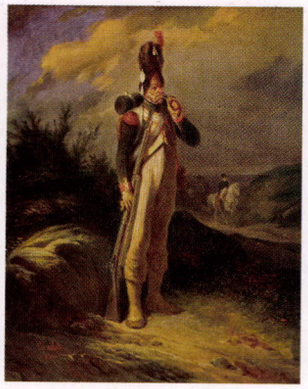

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Gillot Saint-Evre, 1791–1858
1. *Joan of Arc before Charles VII*, 1833
H: 142 cm, L: 167 cm; Oil on canvas
Sully, floor 2, room 62; INV. 7816

Jean-Charles Rémond, 1795–1875
2. *The Death of Carloman*, 1821
H: 190 cm, L: 280 cm; Oil on canvas
Denon, floor 1, room 76; INV. 7409

Amable-Louis-Claude Pagnest, 1790–1819
3. *Chevalier de Nanteuil Lanorville (1754–1834)*, 1817
H: 129 cm, L: 102 cm; Oil on canvas
Denon, floor 1, room 77; INV. 7077

Jules Jollivet, 1794–1871
4. *Lara*, 1834
H: 131 cm, L: 114 cm; Oil on canvas
Sully, floor 2, room 62; INV. 5474

Nicolas Toussaint Charlet, 1792–1845
5. *Grenadier of the Guard*, 1842
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 316

Nicolas Toussaint Charlet, 1792–1845
6. *The Conventional Merlin of Thionville to the Army of the Rhine*, 1843
H: 65 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1606

Guillaume Bodinier, 1795–1872
7. *Marriage Contract in Italy*, 1831
H: 100 cm, L: 138 cm; Oil on canvas
Sully, floor 2, room 59; INV. 2673

Léopold Robert, 1794–1885
8. *Return from the Feast of the Madonna dell Arco, near Naples*, 1827
H: 142 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 76; INV. 7664

Léopold Robert, 1794–1885
9. *The Arrival of the Harvesters at the Pontine Marshes*, Salon of 1831
H: 142 cm, L: 212 cm; Oil on canvas
Denon, floor 1, room 76; INV. 7663

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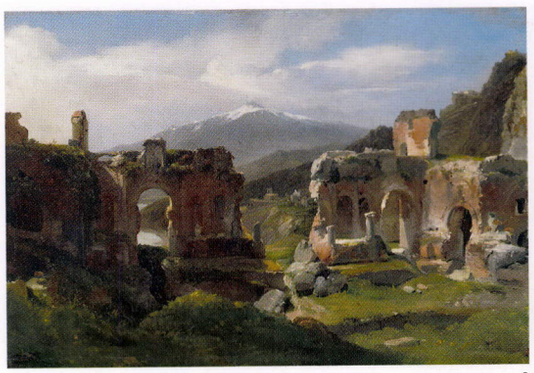
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Achille-Etna Michallon, 1796–1822
1. *Man Cloaked in Red: An Inhabitant of Frascati*, ca. 1818
H: 35 cm, L: 25 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 2893

Achille-Etna Michallon, 1796–1822
2. *Peasant Girl from the Outskirts of Rome*, ca. 1818
H: 36 cm, L: 24 cm; Oil on canvas
Sully, floor 2, room 59; R.F. 2887

Achille-Etna Michallon, 1796–1822
3. *Peasant Girl from the Outskirts of Rome*, ca. 1818
H: 36 cm, L: 25 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2886

Claude Bonnefond, 1796–1860
4. *Humbert's Crozier*, ca. 1810
H: 51 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 57; INV. 2695

Léon-Matthieu Cochereau, 1793–1817
5. *The Interior of David's Workshop*, Salon of 1814
H: 90 cm, L: 105 cm; Oil on canvas
Sully, floor 2, room 58; INV. 3280

Achille-Etna Michallon, 1796–1822
6. *Pirithous and the Centaurs*, Salon of 1822
H: 218 cm, L: 273 cm; Oil on canvas
Denon, floor 1, room 76; INV. 6631

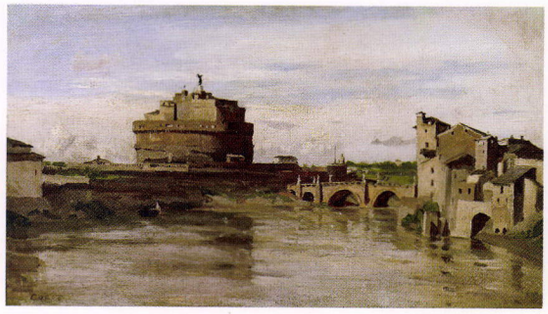
Achille-Etna Michallon, 1796–1822
7. *View of Naples from the Slopes of Vesuvius*, 1819
H: 29 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2968

Achille-Etna Michallon, 1796–1822
8. *Ruins of the Theater of Taormina*, 1820
H: 27 cm, L: 38 cm; Oil on paper; oil on canvas
Sully, floor 2, room 70; R.F. 2874

Achille-Etna Michallon, 1796–1822
9. *View of the Sea at Salerno*, 19th century
H: 26 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2870

Achille-Etna Michallon, 1796–1822
10. *The Death of Roland*, Salon of 1819
H: 191 cm, L: 283 cm; Oil on canvas
Denon, floor 1, room 76; INV. 6632

Antoine-Louis Barye, 1795–1875
11. *Stags Fighting*, 19th century
H: 25 cm, L: 31 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 2070



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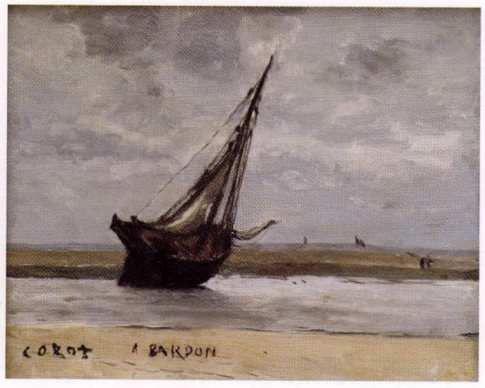

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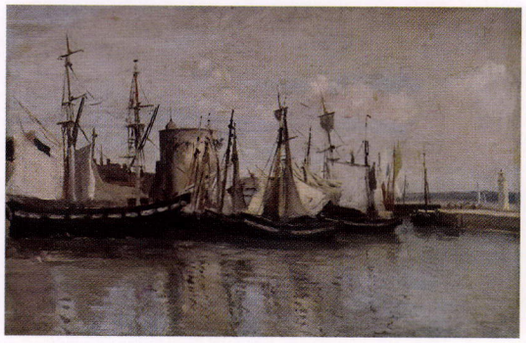

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Jean-Baptiste-Camille Corot, 1796–1875
1. *The Castel Sant'Angelo and the Tiber, Rome*, ca. 1826
H: 26 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1622

Jean-Baptiste-Camille Corot, 1796–1875
2. *Vesuvius*, 1828
H: 24 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1633

Jean-Baptiste-Camille Corot, 1796–1875
3. *Ischia: View from the Slopes of Mount Epomeo*, 1828
H: 26 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 2231

Jean-Baptiste-Camille Corot, 1796–1875
4. *Trouville: Boat Aground*, also known as *Fishing Boat at Low Tide*, ca. 1830
H: 21 cm, L: 26 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1697

Jean-Baptiste-Camille Corot, 1796–1875
5. *Fishermen's Houses in Saint-Address (Seine-Maritime)*, ca. 1830
H: 28 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1612

Jean-Baptiste-Camille Corot, 1796–1875
6. *Le Havre: Seaview from the Cliffs*, ca. 1830
H: 23 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1635

Jean-Baptiste-Camille Corot, 1796–1875
7. *La Rochelle: Entry of the Dry Harbor*, 1851
H: 27 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1620

Jean-Baptiste-Camille Corot, 1796–1875
8. *Twin Windmills on the Hill of Picardy (near Versailles)*, ca. 1855
H: 19 cm, L: 30 cm; Oil on paper, laid on canvas
Sully, floor 2, room 69; R.F. 1631

Jean-Baptiste-Camille Corot

THE BRIDGE AT NARNI

Jean-Baptiste-Camille Corot, 1796–1875
The Bridge at Narni, 1826
H: 34 cm, L: 48 cm; Oil on paper, laid on canvas
Sully, floor 2, room 69; R.F. 1613

Jean-Baptiste-Camille Corot, 1796–1875
The Painter Adolphe Desbroches as a Child, 1845
H: 24 cm, L: 19 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2376

This view of the bridge at Narni dates from Camille Corot's first trip to Italy (1825–1828). The painter had abandoned his profession as a draper just a few years earlier and had become a pupil of the landscape painter Jean-Victor Bertin. Corot's earliest Italian paintings reveal the classical influence of his teacher. However, *The Bridge at Narni* also reveals a more independent and painterly style of landscape characterized by large, almost abstract patches of color positioned side by side and a limited but finely gradated palette. Above all, however, in Corot's work, nature, supported by such careful lighting effects as individual highlights, becomes a vehicle for the depiction of mood. As one of the first plein-air painters, Corot worked directly from the motif, in this case the ruins of the Roman Ponte d'Augusto, an ancient arch bridge over the River Nera in the Umbrian town of Narni. This involved making oil sketches on paper, which he would later work up into "proper" paintings on canvas. This particular study served as a model for a larger painting, also called *The Bridge at Narni*, that Corot unveiled at the Salon of 1827 (now National Gallery of Canada, Ottawa). This picture in the Louvre is one of his earliest known oil sketches that were not mere studies but small masterpieces in their own right.

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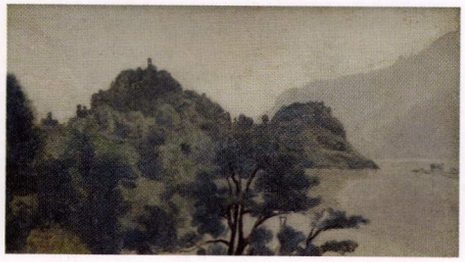

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Jean-Baptiste-Camille Corot, 1796–1875
1. *The Roman Countryside: Monte Testaccio*, 1825
H: 16 cm, L: 30 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1629

Jean-Baptiste-Camille Corot, 1796–1875
2. *View of the Roman Countryside; The Mont Prenestini Seen from Olevano*, ca. 1825
H: 19 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1627

Jean-Baptiste-Camille Corot, 1796–1875
3. *Mountains of the Roman Countryside: The Rock of Nazon*, 1825
H: 28 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1632

Jean-Baptiste-Camille Corot, 1796–1875
4. *Lake Brienz (Switzerland)*, ca. 1840
H: 21 cm, L: 36 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1630

Jean-Baptiste-Camille Corot, 1796–1875
5. *Optevoz (Isère): Washerwoman at the Water's Edge*, 1852
H: 24 cm, L: 39 cm; Oil on carton
Sully, floor 2, room 69; R.F. 1625

Jean-Baptiste-Camille Corot, 1796–1875
6. *Evening: Boatman Moored to the Shore*, ca. 1855
H: 52 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 1779

Jean-Baptiste-Camille Corot, 1796–1875
7. *Remembrance of Mortefontaine*, 1864
H: 65 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 73; M.I. 692

Jean-Baptiste-Camille Corot, 1796–1875
8. *Remembrance of Castelgandolfo*, ca. 1865
H: 65 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 769

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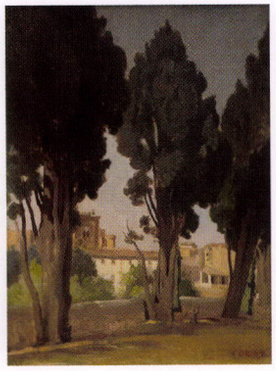

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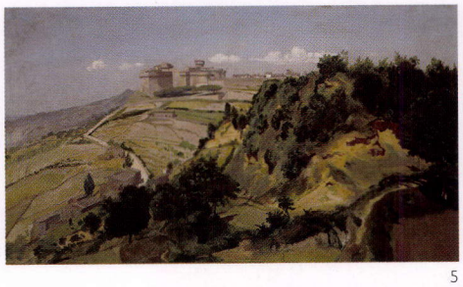

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Jean-Baptiste-Camille Corot, 1796–1875
1. *The Colosseum Seen through the Arches of the Basilica of Constantine*, 1825
H: 23 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1696

Jean-Baptiste-Camille Corot, 1796–1875
2. *Villeneuve-lez-Avignon: Garden Terrace*, 1836
H: 39 cm, L: 29 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1623

Jean-Baptiste-Camille Corot, 1796–1875
3. *The Trinité-des-Monts*, 1825–1828
H: 45 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2041

Jean-Baptiste-Camille Corot, 1796–1875
4. *Volterra, the Municipality*, 1834
H: 70 cm, L: 94 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1618

Jean-Baptiste-Camille Corot, 1796–1875
5. *Volterra, the Citadel*, 1834
H: 47 cm, L: 82 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1619

Jean-Baptiste-Camille Corot, 1796–1875
6. *Florence: View from the Boboli Gardens*, ca. 1835
H: 51 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2598

Jean-Baptiste-Camille Corot, 1796–1875
7. *Ville-d'Avray*, ca. 1835
H: 28 cm, L: 40 cm; Oil on paper, laid on canvas
Sully, floor 2, room 69; R.F. 2640

Jean-Baptiste-Camille Corot, 1796–1875
8. *Rosny: View of the Village in Spring*, 1839
H: 24 cm, L: 37 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2603

Jean-Baptiste-Camille Corot, 1796–1875
9. *Bretons in a Fountain*, ca. 1840
H: 38.5 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1941-4

Jean-Baptiste-Camille Corot, 1796–1875
10. *Breton Landscape: A Gate in the Shade of Large Trees*, ca. 1840
H: 32 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1621

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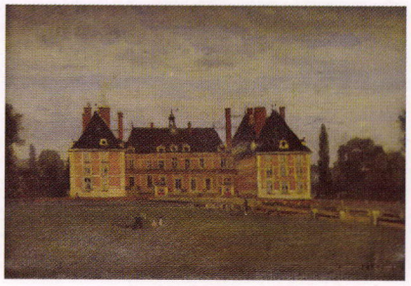

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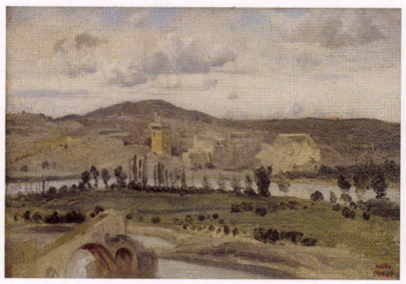

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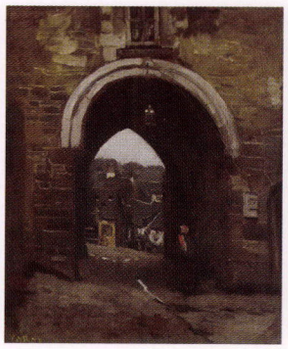

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Jean-Baptiste-Camille Corot, 1796–1875
1. *Tivoli: The Waterfalls*, 1843
H: 26 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1628

Jean-Baptiste-Camille Corot, 1796–1875
2. *Rosny (Yvelines): The Castle of the Duchess of Berry*, 1840
H: 24 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2602

Jean-Baptiste-Camille Corot, 1796–1875
3. *Tivoli: The Gardens of the Villa d'Este*, 1843
H: 43 cm, L: 60 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 1943-5

Jean-Baptiste-Camille Corot, 1796–1875
4. *Villeneuve-lez-Avignon: Philippe-le-Bel Tower*, 1843
H: 28 cm, L: 40 cm; Oil on paper, laid on canvas
Sully, floor 2, room 69; R.F. 1610

Jean-Baptiste-Camille Corot, 1796–1875
5. *The Church of Rolleboise, near Mantes*, ca. 1850
H: 23 cm, L: 32 cm; Oil on paper, laid on canvas
Sully, floor 2, room 70; R.F. 1938-107

Jean-Baptiste-Camille Corot, 1796–1875
6. *The Porte du Jerzual in Dinan*, 1860
H: 43 cm, L: 34 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1351

Jean-Baptiste-Camille Corot, 1796–1875
7. *Montlhéry Tower (Essonne)*, ca. 1860
H: 24 cm, L: 19 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1616

Jean-Baptiste-Camille Corot, 1796–1875
8. *Entrance to a Village*, ca. 1855
H: 40 cm, L: 30 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1357

Jean-Baptiste-Camille Corot, 1796–1875
9. *The Valley*, ca. 1855
H: 35 cm, L: 53 cm; Oil
Sully, floor 2, room 70; R.F. 1350

Jean-Baptiste-Camille Corot, 1796–1875
10. *Marcoussis (Essonne): An Orchard in the Morning*, ca. 1865
H: 24 cm, L: 34 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1617

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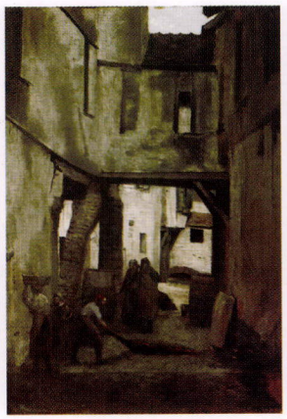
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Jean-Baptiste-Camille Corot, 1796–1875
1. *The Church of Marissel, near Beauvais*, 1866
H: 55 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1642

Jean-Baptiste-Camille Corot, 1796–1875
2. *The Tanneries of Mantes*, 1873
H: 61 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1624

Jean-Baptiste-Camille Corot, in the manner of, 19th century
3. *Landscape*, 19th century
H: 24 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-35

Jean-Baptiste-Camille Corot, 1796–1875
4. *The Walls of Arras, Saint-Michel Gate*, 1871
H: 23 cm, L: 34 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1626

Jean-Baptiste-Camille Corot, 1796–1875
5. *The Forum Seen from the Gardens Farnèse*, 1826
H: 28 cm, L. 50 cm; Oil on canvas
Richelieu, floor 2, room 70; R.F. 153

Jean-Baptiste-Camille Corot, 1796–1875
6. *The Sin-le-Noble Road, near Douai*, 1873
H: 60 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 1359

Jean-Baptiste-Camille Corot, 1796–1875
7. *The Bridge at Mantes*, ca. 1868
H: 38 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1641

Jean-Baptiste-Camille Corot, 1796–1875
8. *The Colosseum Seen from the Gardens Farnèse*, 1826
H: 30 cm, L: 49 cm; Oil on canvas
Richelieu, floor 2, room 70; R.F. 154

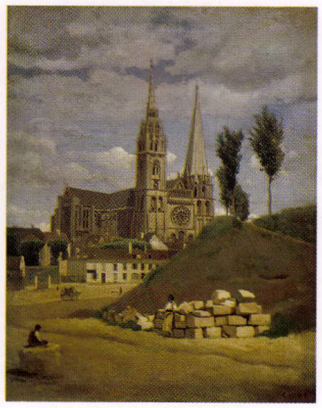
Jean-Baptiste-Camille Corot, 1796–1875
9. *Poussin's Walk, The Roman Campagna*, ca. 1825
H: 33 cm, L. 51 cm; Oil on canvas
Richelieu, floor 2, room 70; R.F. 1941-6

Jean-Baptiste-Camille Corot

THE BELFRY OF DOUAI

The Louvre possesses more than 90 paintings by Camille Corot from nearly all of the painter's creative periods. This view of the belfry at Douai is one of his late masterpieces, painted just four years before his death. The seventy-five-year-old painter had left Paris in 1871 in order to escape the turmoil of the Commune, the socialist uprising that resulted in considerable unrest and bloodshed. In Douai, Corot found shelter with his friend the engraver and draftsman Alfred Robaut, who later edited the first catalogue raisonné of Corot's work. Robaut's apartment was located in the center of the northern French town with a view of the belfry. This Late Gothic structure, built in 1380, is the town's most famous landmark and still houses one of Europe's largest carillons. In addition to the belfry, Corot also paints an atmospheric picture of the peaceful provincial town. The streets are encumbered by few pedestrians, and in the middle of the broad main thoroughfare a draft horse awaits its owner. By cutting off the foreground, the artist is presenting his own subjective view of the locale, which is bathed in bright spring sunshine. It is clear that, through his sessions of painting en plein air, Corot sought to tap into the emotions he had experienced in his youth, demonstrating to those closest to him that he was capable of imbuing even the most simple landscapes with realism and poetry. Corot gave the picture in thanks to his host and later biographer Robaut.

Jean-Baptiste-Camille Corot, 1796–1875
The Belfry of Douai, 1871
H: 46 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 171



Jean-Baptiste-Camille Corot, 1796–1875
Saint-Andre-én-Morvan, 1842
H: 31 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1615

Jean-Baptiste-Camille Corot, 1796–1875
Chartres Cathedral, 1830, retouched 1872
H: 64 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1614

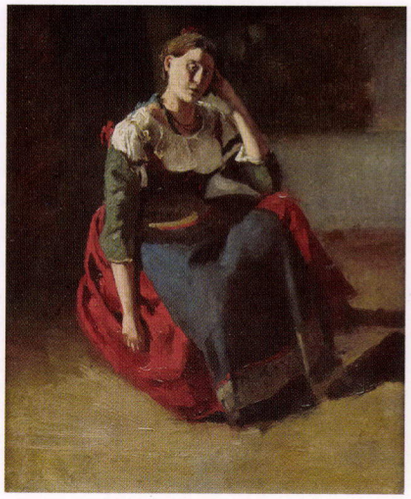
Jean-Baptiste-Camille Corot

THE LADY IN BLUE

Camille Corot, who achieved fame as one of the most important landscape painters of the post-Neoclassical generation, is regarded as a champion of realism and the main exponent of the Barbizon school. As demonstrated by *The Lady in Blue*, he was also an outstanding portraitist and figure painter with a wonderful feel for character. This is one of the last paintings of female figures to be completed by the painter, who had given up his secure position as a draper to become an artist at the age of twenty-six. Initially influenced by the Late Romantic style of landscape painting, he became one of the main representatives of the realist movement around the middle of the 19th century. His late work is regarded as having paved the way for Impressionism. This is no less true of *The Lady in Blue*, which is typical of his late output in its subjective vision and snapshot quality. Corot seems to have taken his young model by surprise during a pensive moment. Her elegant clothes and hairstyle contrast with her natural pose and melancholy but sensual expression. The setting is not a fashionable salon but Corot's own studio, which he used as a background in a number of paintings. Two small works by the painter, a landscape and a townscape, can be seen hanging on the wall. Hovering between a portrait, a genre figure, and a figure de fantaisie, *The Lady in Blue* inaugurated a modern and sensual alternative to traditional portraiture—one that would have a lasting impact on all subsequent generations of artists.

Jean-Baptiste-Camille Corot, 1796–1875
The Lady in Blue, 1874
H: 80 cm, L: 50.5 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2056

Jean-Baptiste-Camille Corot, 1796–1875
Haydée, ca. 1870
H: 60 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1965-5



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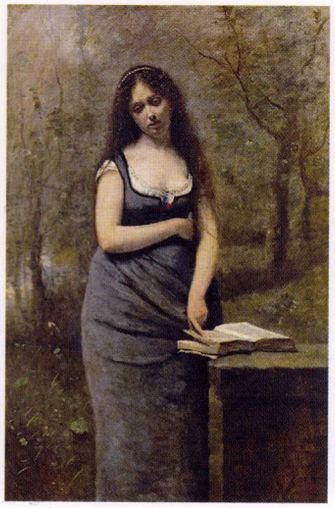

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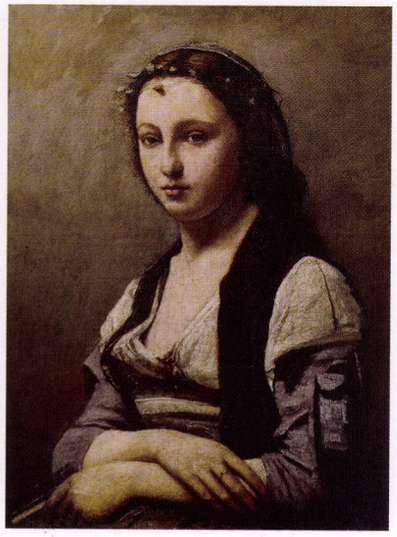

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Jean-Baptiste-Camille Corot, 1796–1875
1. *Seated Italian Woman with Her Arm Resting on Her Knee*, 1825
H: 27 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1636

Jean-Baptiste-Camille Corot, 1796–1875
2. *Claire Sennegon*, 1837
H: 43 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2560

Jean-Baptiste-Camille Corot, 1796–1875
3. *The Bride*, ca. 1845
H: 32 cm, L: 24 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1634

Jean-Baptiste-Camille Corot, 1796–1875
4. *Zingara with a Tambourine*, ca. 1865
H: 55 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 1947-31

Jean-Baptiste-Camille Corot, 1796–1875
5. *Velléda*, ca. 1868
H: 83 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1640

Jean-Baptiste-Camille Corot, 1796–1875
6. *Alexina Legoux*, ca. 1840
H: 36 cm, L: 27 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1638

Jean-Baptiste-Camille Corot, 1796–1875
7. *A Woman with the Pearl*, 1868
H: 70 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2040

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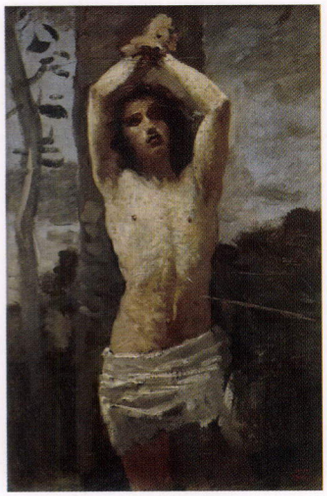

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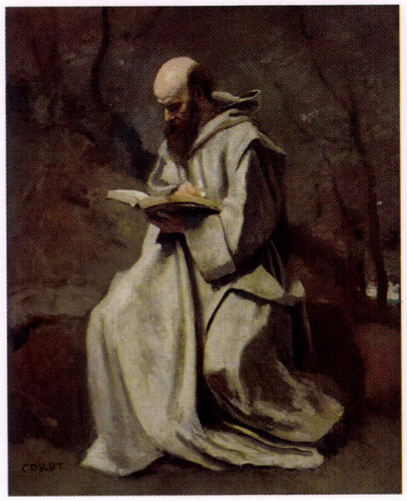

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Jean-Baptiste-Camille Corot, 1796–1875
1. *Portrait of the Artist*, 1825
H: 32 cm, L: 24 cm; Oil on paper, laid on canvas
Sully, floor 2, room 69; R.F. 1608

Jean-Baptiste-Camille Corot, 1796–1875
2. *A Monk Reading*, 1840
H: 63 cm, L: 87 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1609

Jean-Baptiste-Camille Corot, 1796–1875
3. *Marie-Louise Laure Sennegon*, 1831
H: 28 cm, L: 21 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1965

Jean-Baptiste-Camille Corot, 1796–1875
4. *Louis Robert, Child*, ca. 1843
H: 27 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2601

Jean-Baptiste-Camille Corot, 1796–1875
5. *St. Sebastian*, ca. 1850
H: 52 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 2232

Jean-Baptiste-Camille Corot, 1796–1875
6. *Seated Monk in White Reading*, ca. 1850
H: 55 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2604

Jean-Baptiste-Camille Corot, 1796–1875
7. *Interior of the Mas-Bilier, near Limoges*, ca. 1850
H: 40 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 69; R.F. 1611

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Jean-Baptiste-Camille Corot, 1796–1875
1. *Mother Marie-Eloise of the Ten Virtues*, 1852
H: 36 cm, L: 23 cm; Oil on wood
Sully, floor 2, room 70; R.F. 2377

Jean-Baptiste-Camille Corot, 1796–1875
2. *The Schoolboy*, ca. 1854
H: 32 cm, L: 24 cm; Oil on wood
Sully, floor 2, room 69; R.F. 1637

Jean-Baptiste-Camille Corot, 1796–1875
3. *Maurice Robert, Child*, 1857
H: 29 cm, L: 23 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 2600

Jean-Baptiste-Camille Corot, 1796–1875
4. *The Man in Armor*, also known as *The Knight*, 1868
H: 105 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2319

Jean-Baptiste-Camille Corot, 1796–1875
5. *Interior View of the Sens Cathedral*, 1874
H: 61 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2225

Jean-Baptiste-Camille Corot, 1796–1875
6. *Remembrance of the Gulf of Genoa; Gorge in the Tyrol; Lake Nemi; Venice, the Grand Canal; Remembrance of Naples Countryside; Rome*, ca. 1840–1842
A = H: 198 cm, L: 92 cm; B=H: 198 cm, L: 78 cm; C=H: 198 cm, L: 184 cm; D=H: 25 cm, L: 123 cm; E=H: 199 cm, L: 31 cm; F=H: 198 cm, L: 68 cm; Oil on canvas
Sully, floor 2, room 68; R.F. 2605

Jean-Baptiste-Camille Corot, 1796–1875
7. *The Trinité-des-Monts*, ca. 1825
H: 45 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 73; R.F. 2041

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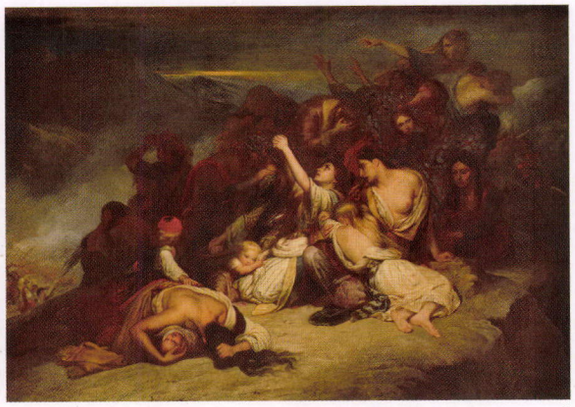
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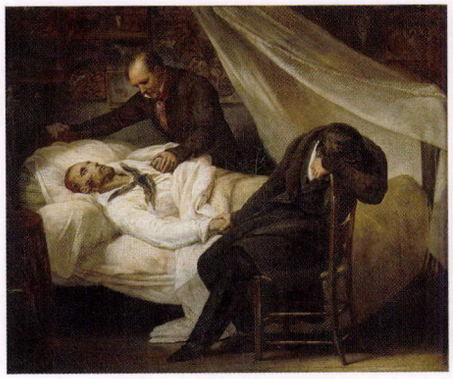
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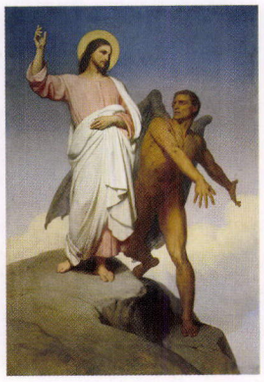
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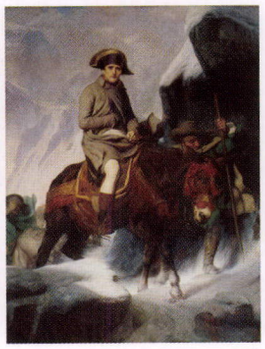
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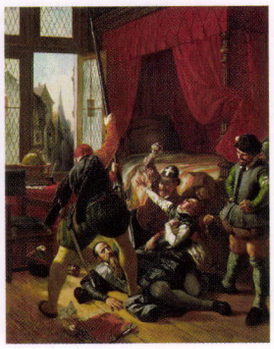
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Ary Scheffer, 1795–1858
1. *Félicie de Fauveau*, 1829
H: 103 cm, L: 72 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1222

Ary Scheffer, 1795–1858
2. *The Souliot Women*, ca. 1827
H: 261 cm, L: 359 cm; Oil on canvas
Denon, floor 1, room 77; INV. 7857

Ary Scheffer, 1795–1858
3. *The Death of Géricault*, 1824
H: 36 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 61; M.I. 209

Ary Scheffer, 1795–1858
4. *Eberhard, Count of Wurtemberg*, also known as *The Sniveler*, 1834
H: 151 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 62; INV. 7856

Paul Delaroche, 1797–1856
5. *Portrait of Count James-Alexander de Pourtalès-Gorgier (1776–1855)*, 1846
H: 123 cm, L: 78 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 1998-1

Ary Scheffer, 1795–1858
6. *The Temptation of Christ*, ca. 1859
H: 345 cm, L: 241 cm; Oil on canvas
Sully, floor 2, room 63; M.I. 285

Paul Delaroche, 1797–1856
7. *Death of Elizabeth, Queen of England, in 1603*, ca. 1827
H: 422 cm, L: 343 cm; Oil on canvas
Denon, floor 1, room 76; INV. 3836

Paul Delaroche, 1797–1856
8. *The Young Martyr*, 1855
H: 171 cm, L: 148 cm ; Oil on canvas
Denon, floor 1, room 76; R.F. 1038

Paul Delaroche, 1797–1856
9. *Bonaparte Crossing the Alps*, 1848
H: 289 cm, L: 222 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1982-75

Joseph-Nicolas Robert-Fleury, 1797–1890
10. *Scene of St. Bartholomew*, 1833
H: 165 cm, L: 130 cm; Oil on canvas
Sully, floor 2, room 66; INV. 7673

Ary Scheffer

THE SHADES OF FRANCESCA DA RIMINI AND PAOLO MALATESTA APPEAR TO DANTE AND VIRGIL

Ary Scheffer, 1795–1858
The Shades of Francesca da Rimini and Paolo Malatesta Appear to Dante and Virgil, 1855
H: 171 cm, L: 239 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1217

This painting relates to one of the world's most famous works of literature: Dante Alighieri's *The Divine Comedy* (1307–1320). In his verse account of a journey through the afterlife in the company of Virgil, the poet-narrator describes a variety of encounters with historical figures who explain their fate to him. Here Francesca da Rimini and Paolo Malatesta, a famous pair of lovers during Dante's day, are confined—along with others whose sin was lust—to the second circle of Hell, which is indicated by the painting's dark background. Francesca and Paolo are guilty of adultery, and according to Dante their punishment is to be blown hither and thither by an "infernal storm" with no prospect of respite. The traveler is greatly moved by the tragic story of the pair of lovers, shown here brightly illuminated and apparently fused into a single being. Paolo was the brother of Francesca's husband, who murdered them out of jealousy. Ary Scheffer painted more than ten versions of the story of Francesca and Paolo, which for him embodied the human drama inherent in the conflict between yearning and duty. This work was left to the Louvre by the artist's daughter, the sculptor Cornelia Marjolin-Scheffer, in 1900.

Paul Delaroche

THE CHILDREN OF EDWARD IV IN THE TOWER OF LONDON

Paul Delaroche, 1797–1856
The Children of Edward IV in the Tower of London, Salon of 1831
H: 181 cm, L: 215 cm; Oil on canvas
Denon, floor 1, room 77; Inv. 3834

This large-format painting is one of the best-known works of French Romanticism. It demonstrates the fascination of the age with medieval subjects, as well as its fondness for grisly horror stories. This picture is based on the true story of the sons of King Edward IV of England (1442–1483), who suffered a cruel fate. Following the early death of their father, their uncle, Richard, duke of Gloucester, imprisoned Edward V (1470–1483), the heir to the throne, and his younger brother, Richard of York, in the Tower of London so that he could claim the throne himself as Richard III. The ultimate fate of the princes after their imprisonment in 1483 is unknown, but it is believed that they were murdered at the behest of their uncle. Paul Delaroche tellingly conveys the fear and uncertainty of the children and the grimness of their situation. The princes are sitting huddled together looking at a book on an enormous four-poster bed decorated with the English royal crest. Their only companion is a small dog that appears to have detected a noise. The boys look up fearfully, perhaps hearing the footsteps of their approaching executioner.

Eugène Delacroix, 1798–1863
The Death of Sardanapalus, ca. 1826
H: 81 cm, L: 100 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 2488

Eugène Delacroix

THE DEATH OF SARDANAPALUS

The Death of Sardanapalus is perhaps Eugène Delacroix's most brilliant work, but it is also his most controversial, nearly ruining his career when it was exhibited at the Salon of 1827. Indeed, it was met with such critical disapprobation that not even his friend Victor Hugo would defend it. The subject of this enormous painting is Sardanapalus, the King of Nineveh in Assyria, and the massacre of his own people on the eve of his death in the seventh century BCE. Sardanapalus decreed that nothing that was dear to him should survive or fall into the hands of his enemies. The English Romantic poet Lord Byron turned this blood-curdling story into a play, *Sardanapalus* (1821), whose French translation in turn inspired the young Delacroix to paint this dramatic work. At first glance, it is difficult to take in the artist's monumental design due to the confusion of intertwined bodies (of victims and executioners alike), horses, garments, and heaped treasures. Enthroned above this mayhem is Sardanapalus, swathed in white robes on an enormous crimson bed whose bedposts take the form of elephant heads. Despite the bloodbath unleashed by the king with his appalling command, barely a drop of blood can be seen—in contrast with other depictions of massacres. Instead, the slaughter is suggested by the omnipresent red that flows from the bed like a mighty river. Owing as much to Rubens as to Delacroix's near-contemporary the English Romantic painter John Martin, this magisterial exercise in emotion, sensuality, and excess is recognized as one of the most beautiful paintings of the Romantic era.

Eugène Delacroix, 1798–1863
The Death of Sardanapalus, ca. 1827
H: 392 cm, L: 496 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 2346

Eugène Delacroix

LIBERTY GUIDING THE PEOPLE (JULY 28, 1830)

This large-format painting is regarded as one of Romantic painter Eugène Delacroix's most important works. It was painted in 1830 in commemoration of the July Revolution in France. On July 27th of that year, the citizens of Paris rose up against the reactionary, feudalistic policies of King Charles X. The introduction of press censorship brought the people onto the streets, where they are said to have erected more than 6,000 barricades within the space of a single day. Delacroix's painting commemorates the victorious struggle for freedom of the people of Paris, who succeeded in toppling the reigning Bourbon dynasty after three days of civil war. A marked demonstration in favor of liberty, this painting is also an homage to the new sovereign, Louis-Philippe, who would come to be seen as an enlightened and democratic monarch. The larger-than-life personification of liberty, in the form of a bare-breasted goddess, emerges from the smoke of canon and rifle fire and guides the fighters forward with her tricolor flag, which symbolizes the reconciliation between republicans and moderate monarchists. The young man in student garb on the right was the inspiration behind the character Gavroche in Victor Hugo's novel *Les Misérables*. The top-hatted figure holding a rifle on the left might be a self-portrait of Delacroix, who did not, however, take part in the uprising. Delacroix achieved his breakthrough as a painter when this work was shown at the Salon of 1831. It was met with much controversy and regarded as a battle cry for republican ideals, but it was ultimately acquired by the state. Afterward, it languished in storage for many years, through the abolition of the monarchy and the Second Empire, and at one point was even returned to Delacroix. It was only with the reinstatement of the Republic in 1871 that the painting once again became a republican and revolutionary icon of French history.

Eugène Delacroix, 1798–1863
Liberty Guiding the People (July 28, 1830), Salon of 1831
H: 260 cm, L: 325 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 129

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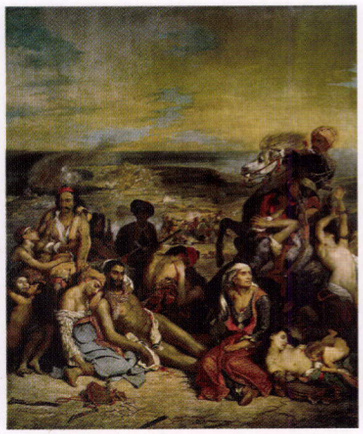

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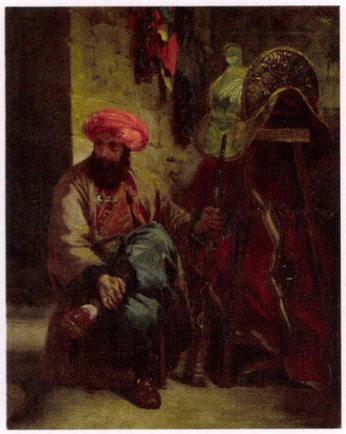

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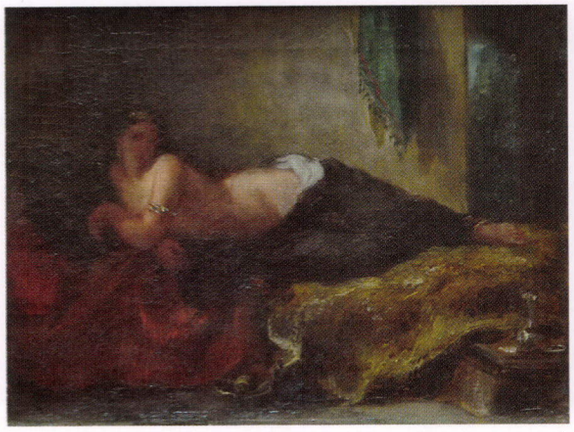

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Eugène Delacroix, 1798–1863
1. *Rebecca Abducted by the Templar*, 1858
H: 105 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1392

Eugène Delacroix, 1798–1863
2. *Massacres at Chios; Greek Families Awaiting Death or Slavery*, Salon of 1824
H: 419 cm, L: 354 cm; Oil on canvas
Denon, floor 1, room 77; INV. 3823

Eugène Delacroix, 1798–1863
3. *The Turk with a Saddle*, ca. 1824
H: 41 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1654

Eugène Delacroix, 1798–1863
4. *Turk Smoking on a Divan*, 1825
H: 25 cm, L: 30 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1656

Eugène Delacroix, 1798–1863
5. *Jewish Wedding in Morocco*, ca. 1839
H: 105 cm, L: 140 cm; Oil on canvas
Sully, floor 2, room 62; INV. 3825

Eugène Delacroix, 1798–1863
6. *Odalisque*, ca. 1848
H: 24 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1658

Eugène Delacroix, 1798–1863
7. *The Taking of Constantinople by the Crusaders (April 12, 1204)*, also known as *The Entry of the Crusaders into Constantinople*, Salon of 1841
H: 411 cm, L: 497 cm; Oil on canvas
Denon, floor 1, room 77; INV. 3821

Eugène Delacroix

WOMEN OF ALGIERS IN THEIR APARTMENT

Eugène Delacroix, 1798–1863
Women of Algiers in Their Apartment, Salon of 1834
H: 180 cm, L: 229 cm; Oil on canvas
Denon, floor 1, room 77; Inv. 3824

Women of Algiers in Their Apartment was described by the Impressionist Pierre-Auguste Renoir as the "most beautiful painting in the world." Since then it has bewitched generations of viewers and transported them into the sensual atmosphere of an Oriental harem. It was one of the fruits of the journey undertaken by Eugène Delacroix to Algeria in 1832 as a member of the official French delegation. Whether he was actually allowed to visit a harem, as legend and the picture would have it, remains unknown to this day. What is certain is that outsiders were strictly forbidden to enter a harem. In any event, the work cannot depict a real situation because the reclining woman on the far left, Mouney Bensultane, occurs in the picture a second time as the figure sitting in the center. She is shown in lively conversation with another woman, for whom Mouney's sister Zera Bensultane was the model. Sketches of both women showing the poses Delacroix studied still exist. In spite of what is therefore an artificially composed picture, the painter has succeeded masterfully in evoking the mysterious atmosphere of the seraglio, not least by means of his use of occasionally sharp contrasts of color, light, and shadow. Hoping that the painting, exhibited at the 1834 Salon, would promote him to the same level as the great masters of painting, Delacroix also sought to demonstrate that, through his genius, he could elevate an Orientalist scene—considered to be a subject of secondary importance—to the same status as the most majestic of history paintings. *The Women of Algiers* is both an artistic and a technical tour de force, revealing the artist's interest in exploring the full sensual impact of the female form.

Eugène Delacroix

DANTE AND VIRGIL, ALSO KNOWN AS THE BARQUE OF DANTE

If *Liberty Leading the People* is Eugène Delacroix's most significant historical painting, *Dante and Virgil* is his most important work from an art-history perspective. This painting is regarded as marking the official beginning of Romantic painting in France and was immediately purchased by the Louvre. It is also significant in terms of Delacroix's biography. *Dante and Virgil* was the first work submitted by the young and still-unknown artist to the Salon, the official exhibition of French art. Art critics immediately acclaimed the work as pioneering. The subject is inspired by one of the world's greatest works of literature, *The Divine Comedy* (1307–1320) by the Italian poet Dante Alighieri. In it Dante describes an imaginary journey through hell, purgatory, and heaven guided by the classical Roman poet Virgil. *Dante and Virgil* illustrates an episode from the eighth circle of hell that occurs as Dante and Virgil are crossing the underworld river Styx. Their rocking boat is surrounded by the disfigured bodies of the damned, who attempt to climb aboard. The coloration and monumental figures of this work are reminiscent of masterpieces by Michelangelo and Rubens.

Eugène Delacroix, 1798–1863
Dante and Virgil, also known as *The Barque of Dante*, Salon of 1822
H: 189 cm, L: 241 cm; Oil on canvas
Denon, floor 1, room 77; INV. 3820

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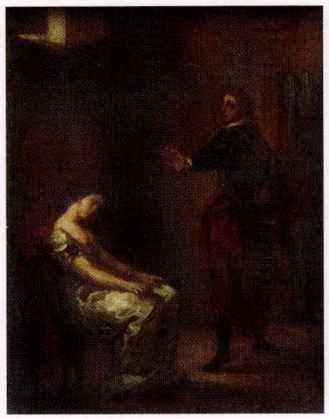

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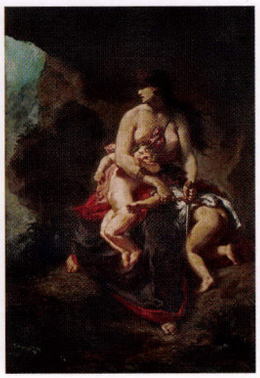

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Eugène Delacroix, 1798–1863
1. *Knights Fighting in the Countryside*, ca. 1824
H: 81 cm, L: 105 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1655

Eugène Delacroix, 1798–1863
2. *St. Georges Fighting the Dragon* or *Perseus Freeing Andromeda*, 1847
H: 28 cm, L: 36 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1396

Eugène Delacroix, 1798–1863
3. *Hamlet and Horatio at the Cemetery*, 1839
H: 29 cm, L: 36 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1399

Eugène Delacroix, 1798–1863
4. *The Death of Ophelia*, 1853
H: 23 cm, L: 30 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1393

Eugène Delacroix, 1798–1863
5. *Hamlet and Ophelia*, 1840
H: 29 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 2638

Eugène Delacroix, 1798–1863
6. *Hamlet and Horatio at the Cemetery*, 1839
H: 82 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1942

Eugène Delacroix, 1798–1863
7. *The Flight of Lot*, ca. 1854
H: 33 cm, L: 41 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1942-15

Eugène Delacroix, 1798–1863
8. *Furious Medea*, 1862
H: 122 cm, L: 84 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1402

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Eugène Delacroix, 1798–1863
1. *Study of Two Tigers*, also known as *A Young Tiger Playing with Its Mother*, Salon of 1831
H: 130 cm, L: 195 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1943

Eugène Delacroix, 1798–1863
2. *Still-Life with Lobsters*, ca. 1826
H: 80 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1661

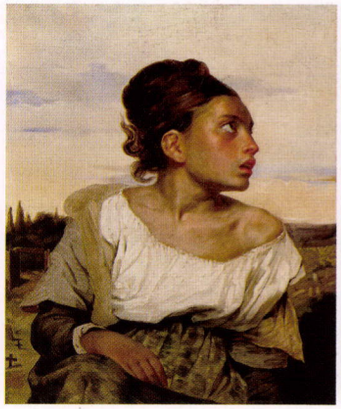
Eugène Delacroix, 1798–1863
3. *Lioness Attacking a Horse*, ca. 1842
H: 34 cm, L: 43 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1653

Eugène Delacroix, 1798–1863
4. *Lion and Boar*, 1853
H: 46 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1401

Eugène Delacroix, 1798–1863
5. *The Blacksmith Farrier*, ca. 1852
H: 50 cm, L: 62 cm; Oil on canvas
Sully, floor 2, room 62; M.N.R. 138

Eugène Delacroix, 1798–1863
6. *Lion and Cayman*, 1855
H: 32 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1395

Eugène Delacroix, 1798–1863
7. *Lion Devouring a Rabbit*, ca. 1856
H: 46 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1394



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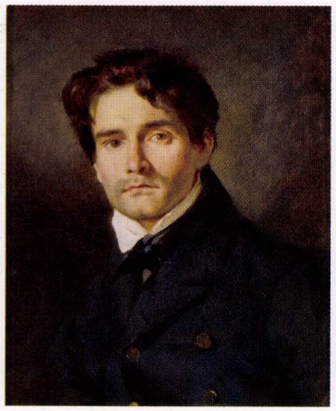

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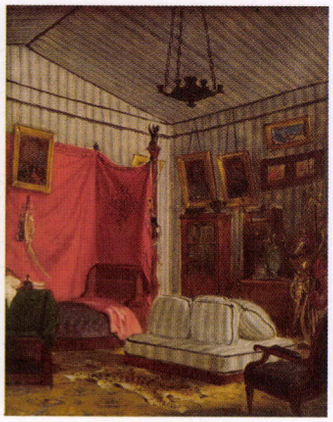

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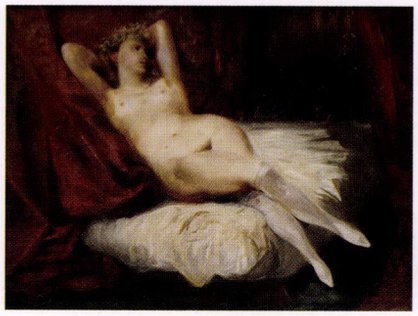

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Eugène Delacroix, 1798–1863
1. *Young Orphan Girl in a Cemetery*, ca. 1824
H: 65 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1652

Eugène Delacroix, 1798–1863
2. *Léon Riesener*, 1835
H: 54 cm, L: 44 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1960-58

Eugène Delacroix, 1798–1863
3. *Portrait of the Artist*, ca. 1837
H: 65 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 25

Eugène Delacroix, 1798–1863
4. *The Comte de Mornay's Apartment*, ca. 1833
H: 41 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 2206

Eugène Delacroix, 1798–1863
5. *Study of a Nude Woman Lying on a Divan*, also known as *The Woman in White Stockings*, ca. 1825
H: 26 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1657

Eugène Delacroix, 1798–1863
6. *The Sea from the Heights of Dieppe*, ca. 1852
H: 36 cm, L: 52 cm; Oil, carton, wood; stuck material one upon the other
Sully, floor 2, room 62; R.F. 1979-46

Eugène Delacroix, 1798–1863
7. *Souliotes in Traditional Costume*, ca. 1824
H: 43 cm, L: 46 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 3669

Eugène Delacroix, 1798–1863
8. *Two Greek Warriors Dancing (Study of Costumes of Souliotes)*, ca. 1824
H: 35 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 62; M.N.R. 143

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Eugène Delacroix, 1798–1863
1. *The Assassination of the Bishop of Liège*, 1829
H: 91 cm, L: 116 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1961-13

Eugène Delacroix, 1798–1863
2. *The Prisoner of Chillon*, 1834
H: 74 cm, L: 93 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1660

Eugène Delacroix, 1798–1863
3. *Pietà*, ca. 1837
H: 29 cm, L: 42 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1943-6

Eugène Delacroix, 1798–1863
4. *Jewish Musicians in Morocco*, 1847
H: 46 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1651

Eugène Delacroix, 1798–1863
5. *Battle of Taillebourg Won by St. Louis*, ca. 1837
H: 53 cm, L: 67 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 2462

Eugène Delacroix, 1798–1863
6. *The Shipwreck of Don Juan*, Salon of 1841
H: 135 cm, L: 196 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 359

Eugène Delacroix, 1798–1863
7. *Frédéric Chopin*, ca. 1838
H: 46 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1717

Eugène Delacroix, 1798–1863
8. *African Pirates Abducting a Young Woman*, 1852
H: 65 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1965-9

Eugène Delacroix, 1798–1863
9. *The Battle of Poitiers*, 1830
H: 114 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 62, R.F. 3153

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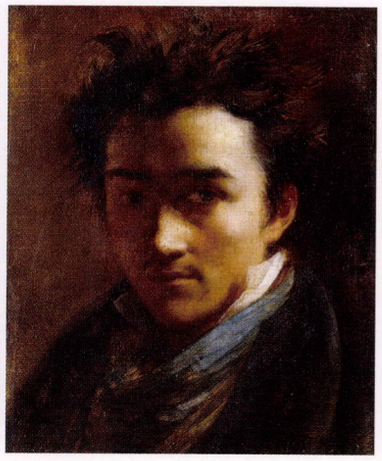
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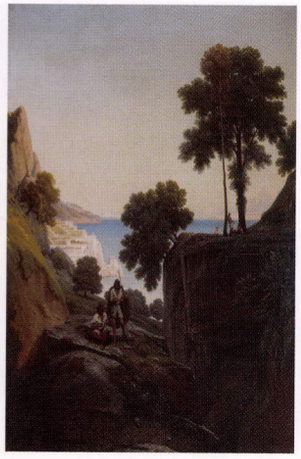
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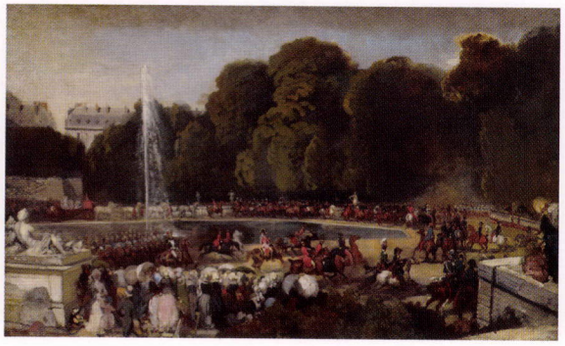
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Robert-Leopold Leprince, 1800–1847
1. *Bas-Bréau in Chailly*, ca. 1825
H: 31 cm, L: 38 cm; Oil on paper laid on carton
Sully, floor 2, room 70; R.F. 1996-10

Alexandre Colin, attributed to, 19th century
2. *Portrait of the Artist*, ca. 1815
H: 41 cm, L: 32 cm; Oil, canvas, paper
Sully, floor 2, room 61; R.F. 2182

Théodore Caruelle D'Aligny, 1798–1871
3. *View from Amalfi, in the Gulf of Salerno*, ca. 1834
H: 75 cm, L: 63 cm; Oil on canvas
Sully, floor 2, room 70; INV. 2305

Théodore Caruelle D'Aligny, 1798–1871
4. *Prometheus*, ca. 1837
H: 201 cm, L: 299 cm; Oil on canvas
Denon, floor 1, room 76; INV. 2302

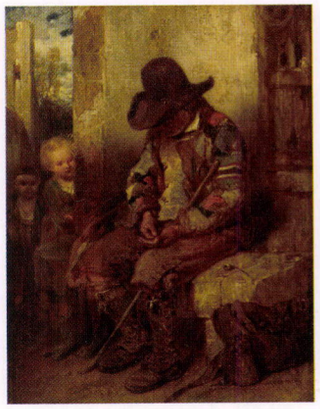
François Biard, 1798–1882
5. *Magdalena Bay: View from the Peninsula of the Tombs, North of Spitzbergen*, ca. 1841
H: 130 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 66; INV. 2578

Anne-Xavier Leprince, 1799–1826
6. *Embarkation of the Animals at the Port of Honfleur*, 1823
H: 130 cm, L: 163 cm; Oil on canvas
Sully, floor 2, room 59; INV. 7332

Anne-Xavier Leprince, 1799–1826
7. *Landscape at Susten (Canton of Uri) in Switzerland*, ca. 1824
H: 81 cm, L: 105 cm; Oil on canvas
Sully, floor 2, room 70; INV. 7333

Unknown French Painter, early 19th century
8. *The Spirit of Peace*, ca. 1800
H: 81 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1684

Eugène Lami, 1800–1890
9. *The Duchess of Orléans Entering the Tuileries Gardens*, ca. 1841
H: 60 cm, L: 97 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1775



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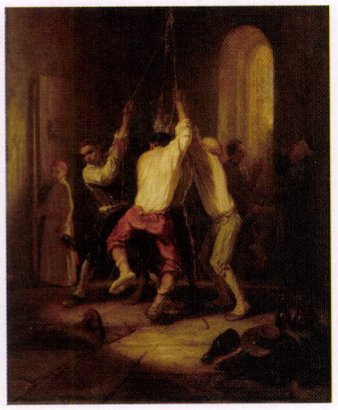

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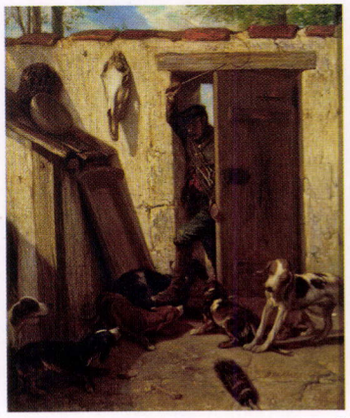

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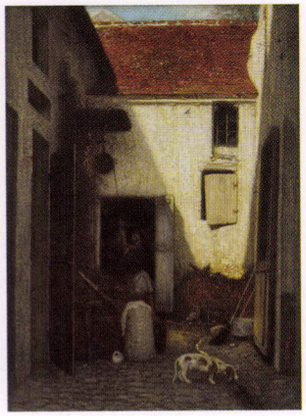

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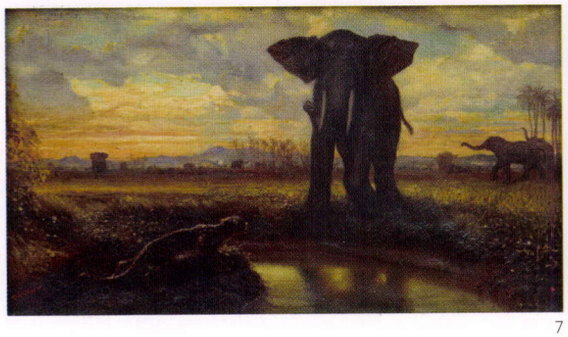

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Alexandre-Gabriel Decamps, 1803–1860
1. *A Beggar Counting His Money*, 1833
H: 41 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1377

Alexandre-Gabriel Decamps, 1803–1860
2. *The Bell Ringers*, 1841
H: 58 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1385

Alexandre-Gabriel Decamps, 1803–1860
3. *Kennels and Kennelman*, 1842
H: 47 cm, L: 39 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1389

Alexandre-Gabriel Decamps, 1803–1860
4. *The Farmyard*, 1850
H: 32 cm, L: 24 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1388

Alexandre-Gabriel Decamps, 1803–1860
5. *The Grinder*, ca. 1840
H: 38 cm, L: 51 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1384

Alexandre-Gabriel Decamps, 1803–1860
6. *Children Coming Out of a School in Turkey*, ca. 1841
H: 66 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1646

Alexandre-Gabriel Decamps, 1803–1860
7. *Tiger and Elephant at a Spring*, also known as *The Indian Desert*, 1849
H: 22 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1390

Alexandre-Gabriel Decamps, 1803–1860
8. *Spaniards Playing Cards*, also known as *The Catalans*, 19th century
H: 47 cm, L: 62 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1391

Alexandre-Gabriel Decamps

THE MONKEY PAINTER, ALSO KNOWN AS INTERIOR OF A STUDIO

Alexandre-Gabriel Decamps, 1803–1860
The Monkey Painter, also known as *Interior of a Studio*, ca. 1833
H: 32 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1375

Alexandre-Gabriel Decamps, 1803–1860
Hound Dog, 1843
H: 25 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1383

Alexandre-Gabriel Decamps was one of the most unusual artists of the 19th century. Imbued as a pupil of Eugène Delacroix with the spirit of heroic Romanticism, he soon liberated himself from the overpowering style of his teacher. Decamps developed a preference for simple subjects, in particular the everyday lives of peasants and craftsmen. With these themes, rendered appropriately in a palette of finely gradated earth tones, he became a founder of naturalism during the second half of the 19th century. Among other subjects, Decamps specialized in amusing animal pictures—in particular apes with human features—which he uses as a means of caricaturing human behavior. Here, in a spirit of self-parody and in a nod to Chardin's 18th-century version of this satirical subject, he presents an ape in the guise of a painter. Wearing a blue costume like a circus animal, the ape sits at an easel somewhat stupidly but with a look of great concentration, brushes and palette in hand, painting a landscape. Through the figure of the monkey, Decamps is criticizing the habit of painters to merely "ape" nature rather than create something new. The subject also provided Decamps with an opportunity to produce an interior study of a painter's studio with its various equipment and necessities.

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Alexandre-Gabriel Decamps, 1803–1860
1. *The Battue on the Plain*, ca. 1830
H: 22 cm, L: 32 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1649

Alexandre-Gabriel Decamps, 1803–1860
2. *Marius Defeats the Cimbrians on the Plain Between Belsannettes and the Grande Fugère (Provence), also known as The Defeat of the Cimbrians*, ca. 1834
H: 130 cm, L: 195 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1940

Alexandre-Gabriel Decamps, 1803–1860
3. *Jesus on the Lake of Gennesaret*, ca. 1836
H: 40 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1648

Alexandre-Gabriel Decamps, 1803–1860
4. *The Walls of Aigues-Mortes*, ca. 1843
H: 43 cm, L: 64 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1941

Alexandre-Gabriel Decamps, 1803–1860
5. *Crossing the Ford*, 1853
H: 58 cm, L: 118 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1645

Alexandre-Gabriel Decamps, 1803–1860
6. *The Caravan*, ca. 1854
H: 60 cm, L: 100 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 78

Alexandre-Gabriel Decamps, 1803–1860
7. *The Pond*, 1844
H: 16 cm, L: 13 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1650

Alexandre-Gabriel Decamps, 1803–1860
8. *The Lookout*, 1847
H: 23 cm, L: 17 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1647

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Paul Huet, 1803–1869
1. *Autumn Evening in St. Cloud Park*, 1838
H: 24 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 1057

Paul Huet, 1803–1869
2. *Spoleto*, 1842
H: 148 cm, L: 230 cm; Oil on canvas
Sully, floor 2, room 62; INV. 20554

Paul Huet, 1803–1869
3. *The Flood of Saint-Cloud*, 1855
H: 203 cm, L: 300 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 96

Paul Huet, 1803–1869
4. *Fontainebleau Forest: Hunters*, ca. 1868
H: 87 cm, L: 125 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1066

Paul Huet, 1803–1869
5. *Norman Cottage, Old Trouville*, 19th century
H: 23 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 1062

Camille Flers, 1802–1868
6. *Landscape, near Paris*, 1854
H: 102 cm, L: 146 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 130

Paul Huet, 1803–1869
7. *The Farm*, 19th century
H: 21 cm, L: 27 cm; Oil, carton
Sully, floor 2, room 64; R.F. 1061

Paul Huet, 1803–1869
8. *Interior of a Forest (Compiègne)*, 19th century
H: 22 cm, L: 27 cm; Oil, carton
Sully, floor 2, room 64; R.F. 1060

Louis-Eugène Larivière, 1801–1823
9. *Eugénie-Paméla Larivière*, 19th century
H: 65 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room 56; R.F. 1750

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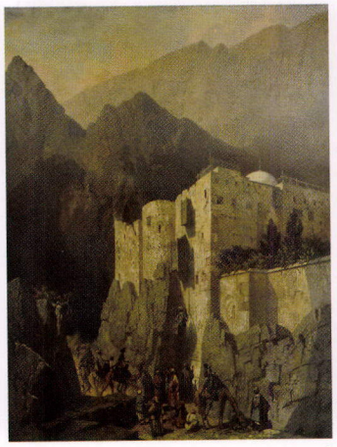
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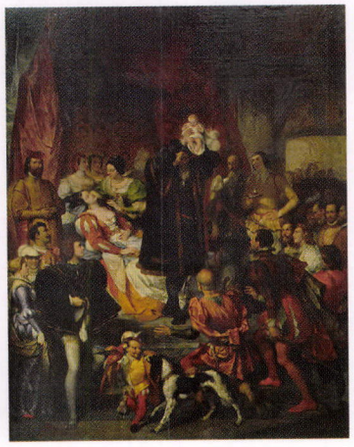
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Louis-Auguste Lapito, 1803–1874
1. *Landscape*, ca. 1850
H: 30 cm, L: 45 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1997-9

Eugène Isabey, 1803–1886
2. *Beach at Low Tide*, 1833
H: 124 cm, L: 168 cm; Oil on canvas
Sully, floor 2, room 61; INV. 5433

Eugène Isabey, 1803–1886
3. *Noblemen on the Beach of Scheveningen*, 1860
H: 57 cm, L: 99 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1429

Denis-Auguste-Marie Raffet, 1804–1860
4. *Marshal Ney at the Redoubts at Kowno*, 19th century
H: 33 cm, L: 42 cm; Oil on wood
Sully, floor 2, room 61; R.F. 2823

Eugène Isabey, 1803–1886
5. *Louis XIII at the Château de Blois*, 1874
H: 60 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1427

Eugène Isabey, 1803–1886
6. *The Wooden Bridge*, 19th century
H: 27 cm, L: 40 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 491

Eugène Isabey, 1803–1886
7. *A Ceremony in a Church at Delft (16th Century)*, 1847
H: 126 cm, L: 95 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1430

Adrien Dauzats, 1804–1868
8. *The Convent of St. Catherine at Mount Sinai*, 1845
H: 130 cm, L: 104 cm; Oil on canvas
Sully, floor 2, room 70; INV. 3689

Eugène Devéria, 1805–1865
9. *Birth of Henri IV*, Salon of 1827
H: 484 cm, L: 392 cm; Oil on canvas
Denon, floor 1, room 76; INV. 4070

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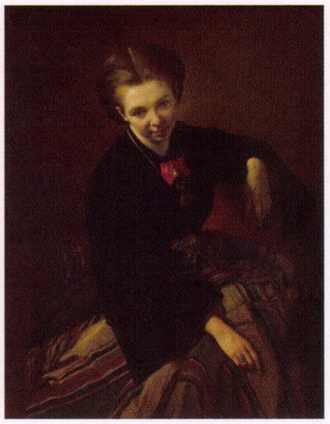

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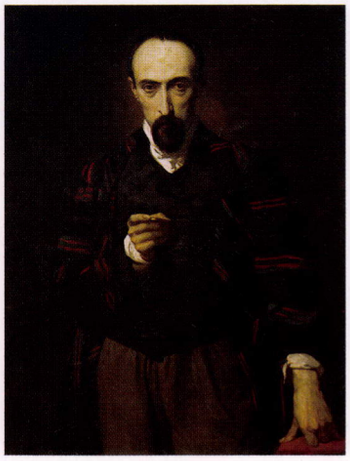

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Alexandre Desgoffe, 1805–1882
1. *Rochers aux Trois Pignons, Fontainebleau*, ca. 1830
H: 30 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1997-1

Louis Boulanger, 1806–1867
2. *Adelaide Boulanger*, 1858
H: 100 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 1180

Jean Gigoux, 1806–1894
3. *Lieutenant General Joseph Dwernicki (1779–1857)*, Salon of 1833
H: 116 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 61; R.F. 682

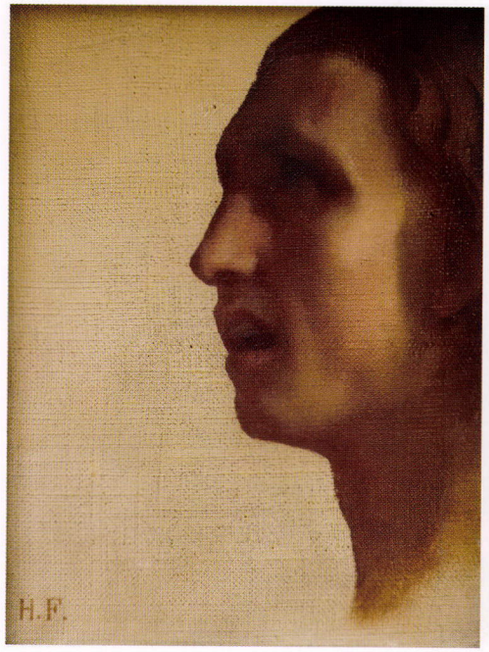
Louis Boulanger, 1806–1867
4. *Achille Devéria (1800–1857)*, Salon of 1837
H: 116 cm, L: 90 cm; Oil on canvas
Sully, floor 2, room 63; INV. 20028

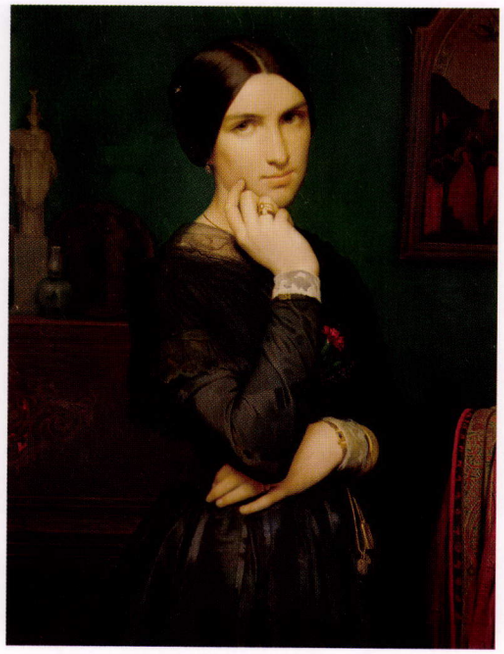
Narcisse Diaz de la Peña, 1807–1876
5. *Children and Dogs*, ca. 1845
H: 32 cm, L: 24 cm; Oil, wood
Sully, floor 2, room 65; R.F. 1663

Charles Gleyre, 1806–1874
6. *Lost Illusions*, also known as *Evening*, 1843
H: 157 cm, L: 238 cm; Oil on canvas
Denon, floor 1, room 76; INV. 10039

Alexandre Hesse, 1806–1879
7. *Funeral Honors for Titian after his Death at Venice during the Plague of 1576*, 1832
H: 163 cm, L: 233 cm; Oil on canvas
Sully, floor 2, room 66; R.F. 1985-3

HIPPOLYTE FLANDRIN





Hippolyte Flandrin, 1809–1864
Head of a Man in Profile, ca. 1842
H: 21 cm, L: 16 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1987-16

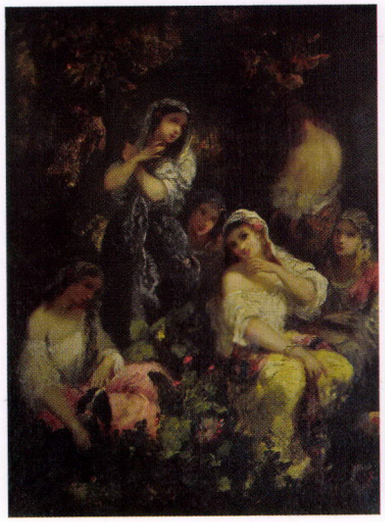
Hippolyte Flandrin, 1809–1864
Madam Hippolyte Flandrin, 1846
H: 83 cm, L: 66 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1984-29

Hippolyte Flandrin

YOUNG MAN SITTING BY THE SEA

When he sent this work back to Paris from Rome in 1837, Hippolyte Flandrin described this work as a "study." In fact it is a fully finished oil painting whose motif is the male nude. At the time of its execution, the young artist had already spent four years on a scholarship at the Académie de France in Rome. Prior to that he had studied under the outstanding master of the nude, Jean-Auguste-Dominique Ingres, whose pure, linear approach to the human form can still be seen in Flandrin's "study." At the same time, however, this male nude also betrays the painter's interest in the notion of the ideal classical figure, which he studied in Rome through the antique originals. The handling of the youth's muscular body is indeed reminiscent of classical statues of athletes. However, in Flandrin's work the sea is not the venue for a swimming contest but a symbol of human longing. In keeping with the spirit of Romanticism, the artist has depicted not a hero but a melancholy youth contemplating the meaning of life in rapt concentration. In the nearly circular form of the nude and his choice of a muted palette, Flandrin has found a highly effective means of giving artistic expression to this mood of concentration.

Hippolyte Flandrin, 1809–1864
Young Man Sitting by the Sea, 1836
H: 98 cm, L: 124 cm; Oil on canvas
Sully, floor 2, room 63; M.I. 171



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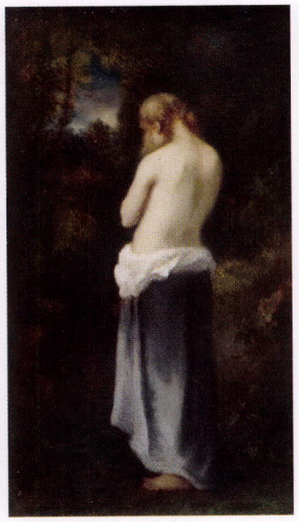

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Narcisse Diaz de la Peña, 1807–1876
1. *Crazy Girls*, 19th century
H: 33 cm, L: 24 cm; Oil, wood
Sully, floor 2, room 65; R.F. 1662

Narcisse Diaz de la Peña, 1807–1876
2. *Nymphs in the Woods*, 19th century
H: 40 cm, L: 29 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1404

Narcisse Diaz de la Peña, 1807–1876
3. *The Bereaved*, 1851
H: 71 cm, L: 59 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1409

Narcisse Diaz de la Peña, 1807–1876
4. *The Glade*, ca. 1840
H: 24 cm, L: 19 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1408

Victor Mottez, 1809–1897
5. *Madame Mottez*, ca. 1836
H: 107 cm, L: 92 cm; Fresco, oil
Sully, floor 2, room 60; R.F. 1296

Alfred De Dreux, 1810–1860
6. *Horse Riders by a Lake*, ca. 1859
H: 43 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 2609

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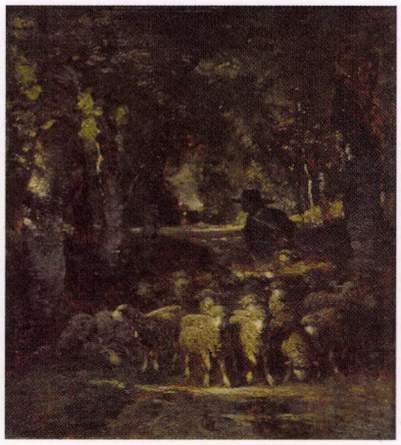
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Romain Cazes, 1810–1881
1. *The Coronation of the Virgin Mary, Queen of Heaven*, 19th century
H: 46 cm, L: 36 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 1988-4

Constant Troyon, 1810–1865
2. *Flock of Sheep*, ca. 1849
H: 38 cm, L: 27 cm; Oil
Sully, floor 2, room 72; R.F. 1456

Constant Troyon, 1810–1865
3. *Cows Grazing*, 19th century
H: 63 cm, L: 48 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1695

Jules Dupré, 1811–1889
4. *The Moors*, ca. 1845
H: 66 cm, L: 92 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1420

Jules Dupré, 1811–1889
5. *Setting Sun after a Storm*, Salon of 1852
H: 47 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1419

Constant Troyon, 1810–1865
6. *Flock Crossing the Ford*, 1852
H: 73 cm, L: 106 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1694

Jules Dupré, 1811–1889
7. *Setting Sun on a Marsh*, 19th century
H: 52 cm, L: 76 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1423

Constant Troyon, 1810–1865
8. *View from the Suresnes Heights*, 1856
H: 182 cm, L: 265 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 1454

Constant Troyon, 1810–1865
9. *Stream in the Undergrowth*, 19th century
H: 32 cm, L: 46 cm; Oil on wood
Sully, floor 2, room 65; R.F. 1702

Théodore Rousseau

THE EDGE OF THE FOREST OF FONTAINEBLEAU, SETTING SUN

Théodore Rousseau, 1812–1867
The Edge of the Forest of Fontainebleau, Setting Sun, ca. 1848
H: 142 cm, L: 198 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 112

Théodore Rousseau is credited with the discovery of Barbizon, near Fontainebleau, where around between 1830 and 1840 he helped found France's first artists' colony. In fact, beginning in 1780, the forest of Fontainebleau became a prime subject for landscape artists, and Rousseau was left with the task of providing some sort of order for the many artists who came to the region seeking to enrich their work in a diverse range of genres and subjects. The young painter, disenchanted with academic history painting and inspired by his extended trips through Normandy and the Auvergne, first came to the Fontainebleau area at around twenty years old. The forest of Fontainebleau, some sixty-five kilometers south of Paris, offered the enthusiastic landscape painter a wealth of subjects and also a refuge in the heart of nature from the city ethic. As a place where landscapists preparing for the Grand Prix could study, and as a source of inspiration for all artists, including sculptors, who were searching for a more profound understanding of nature (Barye, for example, could often be found there), the Forest of Fontainebleau became, after 1820, a kind of open-air atelier. This depiction of sunset on the edge of the forest offers a transfigured vision of country life. The closely intertwining trees form a natural frame around a view of meadows, a pond, and cattle in the middle ground. In the distance the sun is setting, bathing the landscape in an ethereal golden light. Animals and nature give the impression of having been left entirely to their own devices; the idyll remains undisturbed by any human presence. Rousseau described his landscapes as "paysage intime" ("intimate landscape"), in which nature serves mainly as a vehicle for a poetic mood in keeping with the spirit of Late Romanticism.

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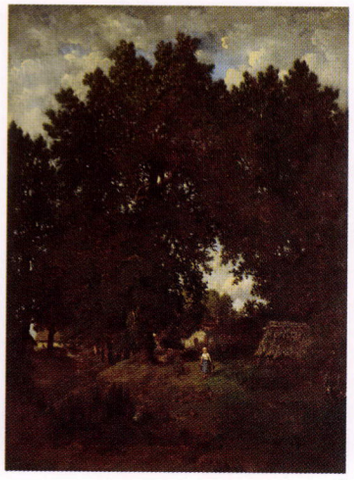

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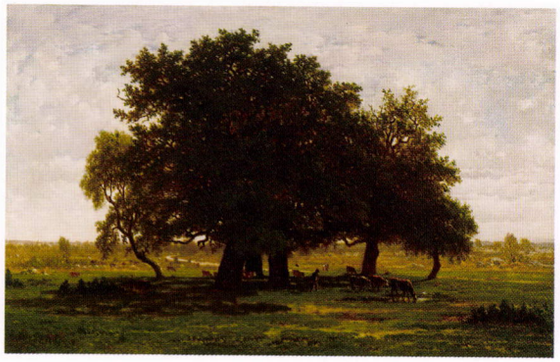

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Théodore Rousseau, 1812–1867
1. *Landscape (Auvergne?)*, 1830
H: 21 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 64; M.N.R. 168

Théodore Rousseau, 1812–1867
2. *The Chestnut Avenue*, ca. 1837
H: 79 cm, L: 144 cm; Oil on canvas
Sully, floor 2, room 64; R.F. 2046

Théodore Rousseau, 1812–1867
3. *Marsh in the Landes*, Salon of 1853
H: 63 cm, L: 97 cm; Oil, wood
Sully, floor 2, room 70; R.F. 313

Théodore Rousseau, 1812–1867
4. *Spring*, 1852
H: 41 cm, L: 63 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1450

Théodore Rousseau, 1812–1867
5. *The Plain before the Pyrenees*, 1844
H: 23 cm, L: 27 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1448

Théodore Rousseau, 1812–1867
6. *Village near the Trees*, ca. 1849
H: 73 cm, L: 59 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1449

Théodore Rousseau, 1812–1867
7. *The Oaks of Apremont*, 1850
H: 64 cm, L: 100 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1447

Prosper Marilhat

RUINS OF THE MOSQUE OF CALIPH AL-HAKIM IN CAIRO

Prosper Marilhat, 1811–1847
Ruins of the Mosque of Caliph Al-Hakim in Cairo, ca. 1840
H: 85 cm, L: 131 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 184

In spite of his auspicious first name, Prosper Marilhat could not be said to have been blessed with good fortune. After achieving a degree of initial success, this artist from a small town in the Auvergne was plagued by mental illness and died in an asylum at the age of thirty-six. A truly talented landscape painter renowned for his especially keen "feeling for nature," Marilhat is known mainly for his pictures of the Orient, which were inspired by an expedition to Egypt in 1831. He was traveling with the Austrian diplomat and naturalist Carl Alexander von Hügel but had ample time to draw and paint. In 1833 he returned to Paris. This view of the ruins of the mosque of Caliph Al-Hakim was one of the fruits of the trip. Unlike many other artists of his day, who painted imaginary or fantasy pictures of the Orient, Marilhat was acquainted with his subjects firsthand. This painting is based on one or more sketches produced in situ by the artist. Marilhat studied every detail of the ruined yet grandiose structure with great precision, right down to the surface properties of the stones. However, the small caravan that has set up camp in the foreground is probably his own picturesque addition.

Charles Daubigny

THE BARGES

Charles Daubigny, 1817–1878
The Barges, 1865
H: 38 cm, L: 67 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1362

The landscape painter Charles-François Daubigny spent his life striving to achieve what he regarded as a pure expression of nature. To a far greater extent than his fellow painters of the Barbizon school, he sought to liberate his landscapes from the poetic trappings of Romanticism and did not want to see them misinterpreted as vehicles of mood. In order to get closer to nature, he purchased a boat, the Botin, in 1857 and fitted it out with a studio cabin. Over the following years, he plied up and down the Seine and Oise rivers painting countless views and studies of the riverbank landscapes and ever-changing movement of the waves and reflections of the light on the water. Despite his desire to achieve the greatest possible degree of naturalism, the resulting works are highly picturesque. Here, the peaceful goods barges are merely a pretext for the execution of extremely skillful lighting effects beneath an overcast sky. The blue-gray surface of the water reflects the clouds, which are composed of gray, blue, yellow, and green tones, and the trees lining the banks of the river.

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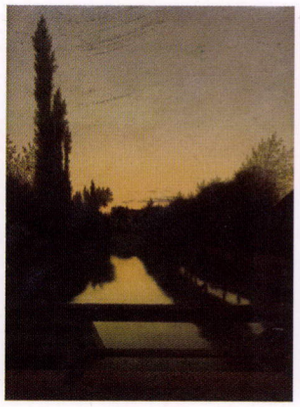
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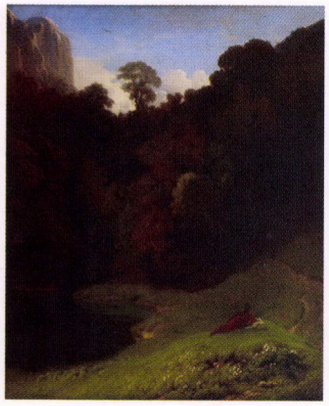
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Paul Flandrin, 1811–1902
1. *The Gorges d'Ollioules*, 1846
H: 25 cm, L: 35 cm; Oil on paper, laid on canvas
Sully, floor 2, room 70; R.F. 1997-8

Charles Cuisin, 1815–1859
2. *Twilight Effect; Near Troyes; The Chaussée of Vouldy*, 19th century
H: 35 cm, L: 27 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1996-17

Paul Flandrin, 1811–1902
3. *Solitude*, 19th century
H: 62 cm, L: 52 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1977-434

Louis Cabat, 1812–1893
4. *Pond of Vill-d'Avray*, 1852
H: 73 cm, L: 113 cm; Oil on canvas
Sully, floor 2, room 70; INV. 3094

Louis Cabat, 1812–1893
5. *An Autumn Evening*, 1852
H: 75 cm, L: 123 cm; Oil on canvas
Sully, floor 2, room 70; INV. 3096

Charles Daubigny, 1817–1878
6. *The Banks of the Cousin, near Avallon*, 1847
H: 35 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1643

Charles Daubigny, 1817–1878
7. *The Pond with Herons*, 1857
H: 33 cm, L: 54 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1363

Charles Daubigny, 1817–1878
8. *Boats on the Oise*, 1865
H: 38 cm, L: 66 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1369

Charles Daubigny, 1817–1878
9. *The Thames at Erith*, 1866
H: 38 cm, L: 67 cm; Oil, wood
Sully, floor 2, room 70; R.F. 1365

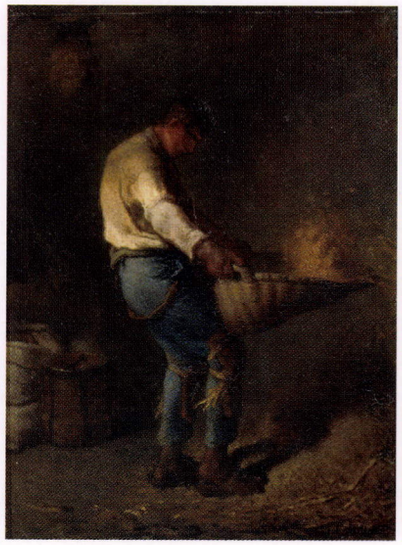
Jean-François Millet

THE HAY TRUSSERS

Along with Camille Corot, Jean-François Millet was one of the founders of the Barbizon school. Around 1830 this village situated to the east of Paris became the home of one of the first-ever artists' colonies. Removed from the hustle and bustle of city life and the constraints of the academy, the members of the Barbizon school wanted to return to nature and the origins of art and dedicated themselves to landscape painting. Their works were ridiculed by public and critics alike but nevertheless gradually paved the way for Impressionism. Millet's sensitive depictions of harsh peasant life attracted particularly strong criticism. When he displayed *The Hay Trussers* at the Salon of 1850, he was labeled a "socialist." In the wake of the 1848 revolution, this small painting was interpreted not as a naturalistic depiction of everyday life on the land but as a provocation and incitement to revolt. In reality the only revolution Millet, himself the son of prosperous peasants, was interested in was a revolution in painting. The real subject of *The Hay Trussers* is not so much the harshness of the lives of peasants, who in any case remain completely anonymous, but issues relating to the interaction of light and color. To a greater extent than virtually any other painter, Millet endowed his paintings with a magical inner radiance.

Jean-François Millet, 1814–1875
The Hay Trussers, ca. 1850
H: 56 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room 70; R.F. 1439

Jean-François Millet, 1814–1875
The Washerwoman, ca. 1852
H: 44 cm, L: 33 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1438



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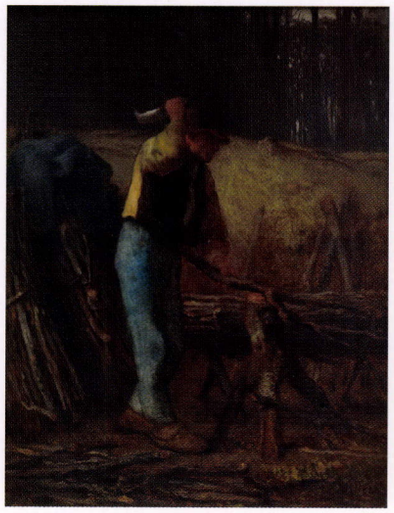

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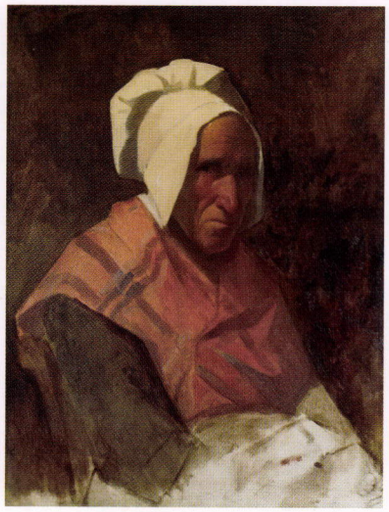

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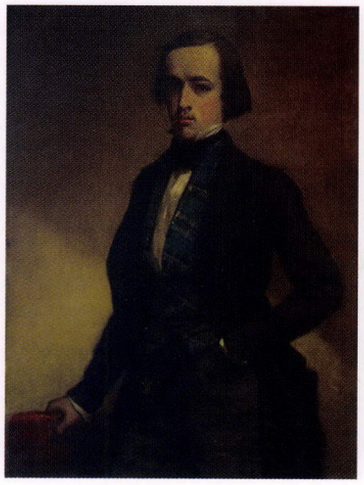

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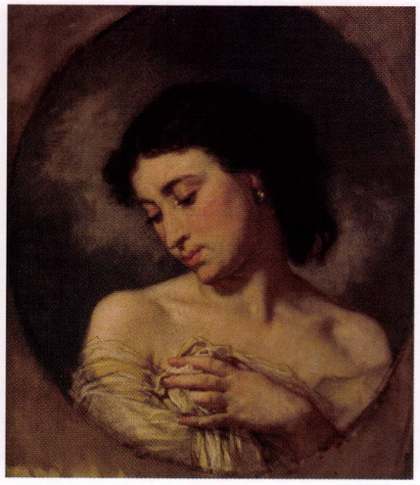

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Jean-François Millet, 1814–1875
1. *A Winnower*, ca. 1848
H: 38 cm, L: 29 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1440

Jean-François Millet, 1814–1875
2. *The Motherly Precaution*, ca. 1855
H: 29 cm, L: 20 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1441

Jean-François Millet, 1814–1875
3. *The Wood Splitter*, ca. 1855
H: 38 cm, L: 30 cm; Oil on canvas
Sully, floor 2, room 72; R.F. 1442

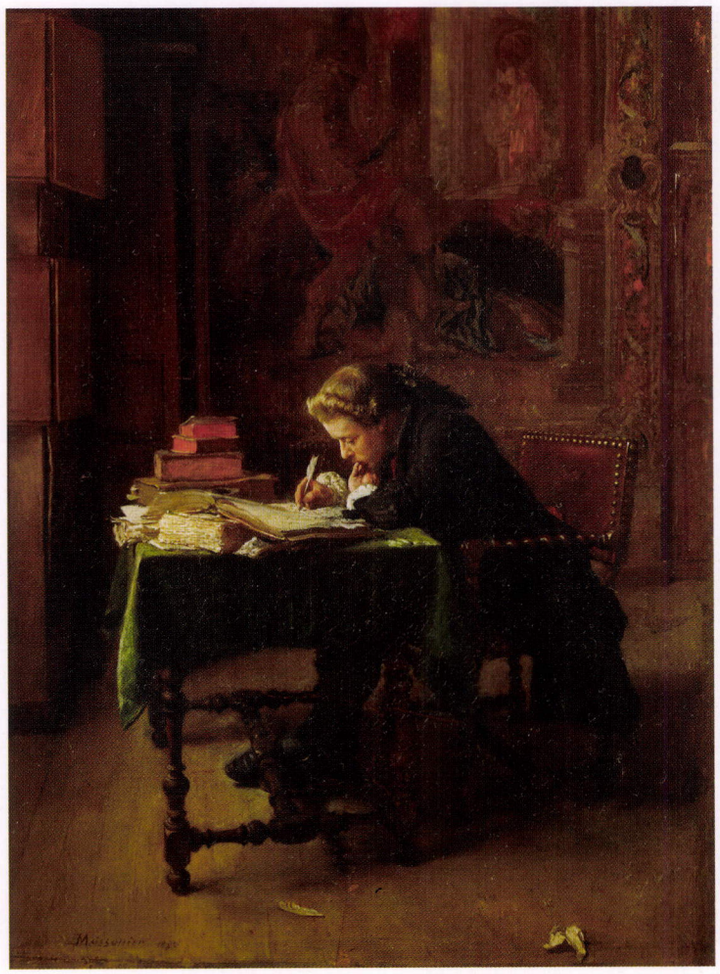
Thomas Couture, 1815–1879
4. *Marie Simonet*, 1836
H: 65 cm, L: 53 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1699

Thomas Couture, 1815–1879
5. *Adolphe Moreau*, 1845
H: 116 cm, L: 89 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1698

Thomas Couture, 1815–1879
6. *Bust of a Young Woman with Bare Shoulders*, 19th century
H: 24 cm, L: 31 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-36

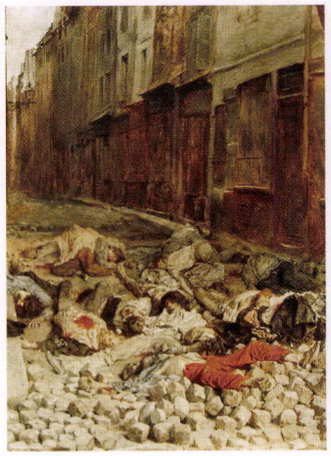
Jean-Louis-Ernest Meissonier

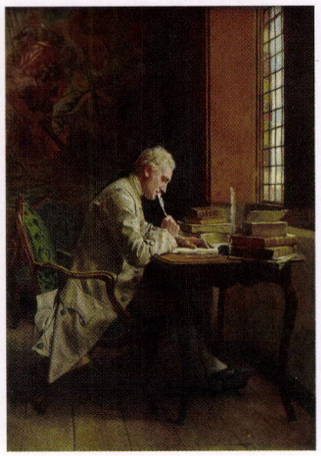
YOUNG MAN WRITING



This small painting shows a young man sitting at a writing desk in a sumptuous interior thoroughly absorbed in his work. As an exponent of realism, Jean-Louis-Ernest Meissonier is known primarily for his genre pictures and scenes of contemporary life. With his street views painted during the 1848 revolution and Napoleonic battle scenes, he is regarded as an accurate chronicler of his times, but Meissonier also had a fondness for the past, in particular for the 17th and 18th centuries. This tendency is also apparent in this painting of a young man busy writing. Although creating the illusion of a real, freshly observed situation, Meissonier has actually composed the scene carefully using various props. The large armchair covered in red fabric on which the man is sitting is in the style of Louis XIII (1601–1643). The sitter's clothing, on the other hand, was in vogue during the time of Louis XVI (1754–1793). The style of painting is also inspired by the Baroque realism of the 17th-century Dutch masters, whose work Meissonier copied in the Louvre after his arrival in Paris as a young painting student.

Jean-Louis-Ernest Meissonier, 1815–1891
Young Man Writing, 1852
H: 23 cm, L: 16 cm; Oil, wood
Sully, floor 2, room A; R.F. 1942-30





Jean-Louis-Ernest Meissonier, 1815–1891
The Barricade, Rue de la Mortellerie, June 1848, Salon of 1850–1851
H: 29 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-31

Jean-Louis-Ernest Meissonier, 1815–1891
A Poet, 1859
H: 22 cm, L: 16 cm; Oil, wood
Sully, floor 2, room 72; R.F. 1434

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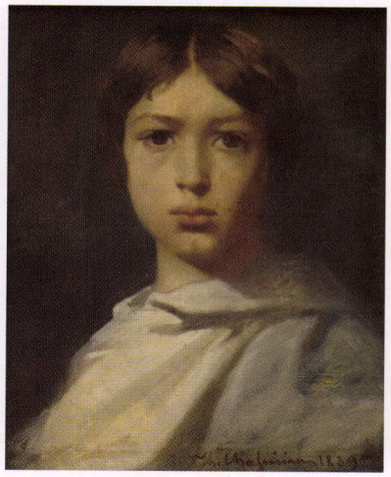
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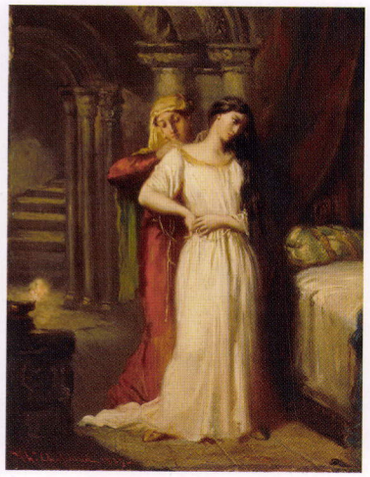
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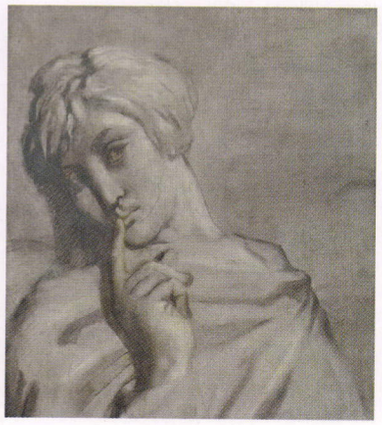
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Théodore Chassériau, 1819–1856
1. *Jesus in the Garden of Olives*, 1839
H: 240 cm, L: 150 cm; Oil, canvas, paper
Sully, floor 2, room 65; R.F. 1607

Théodore Chassériau, 1819–1856
2. *Portrait of a Young Boy or The Artist's Color Grinder*, 1839
H: 46 cm, L: 37 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 3862

Théodore Chassériau, 1819–1856
3. *Desdemona Retiring to Her Bed*, 1849
H: 42 cm, L: 32 cm; Oil on wood
Sully, floor 2, room 63; R.F. 3880

Théodore Chassériau, 1819–1856
4. *Caid Visiting a Douar*, 1849
H: 142 cm, L: 200 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 2215

Théodore Chassériau, 1819–1856
5. *Hero and Leander, also known as The Poet and the Siren*, after 1849
H: 59 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 3873

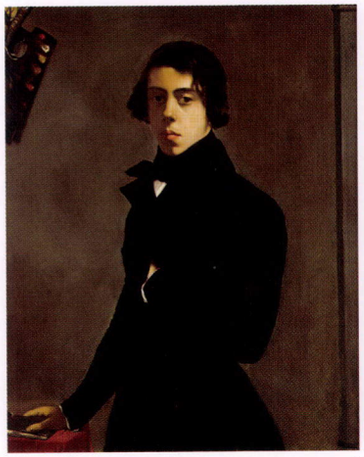
Théodore Chassériau, 1819–1856
6. *Romeo and Juliet*, 19th century
H: 50 cm, L: 61 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 3920

Théodore Chassériau, 1819–1856
7. *Battle of Arab Horsemen*, 1856
H: 65 cm, L: 54 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 3921

Théodore Chassériau, 1819–1856
8. *Susanna and the Elders*, 1856
H: 40 cm, L: 31 cm; Oil on wood
Sully, floor 2, room 63; R.F. 3917

Théodore Chassériau, 1819–1856
9. *The Silence*, ca. 1844
H: 75 cm, L: 75 cm; Grisaille (gray tones), fresco, canvas
Sully, floor 2, room 63; INV 20016

Théodore Chassériau, 1819–1856
10. *The Grape Harvest*, ca. 1844
H: 83 cm, L: 114 cm; Grisaille (gray tones), fresco, canvas
Sully, floor 2, room 63; INV 20014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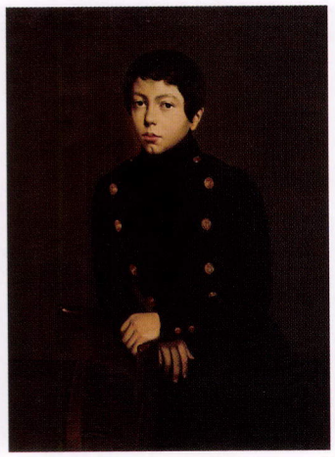
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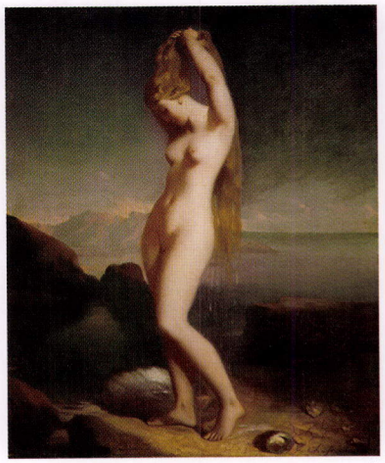
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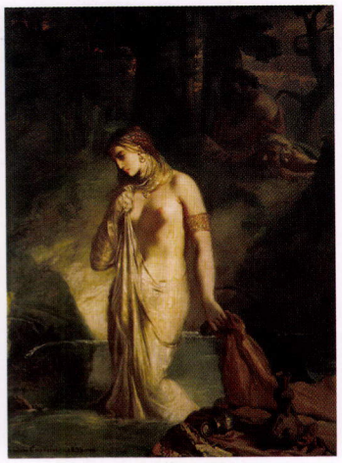
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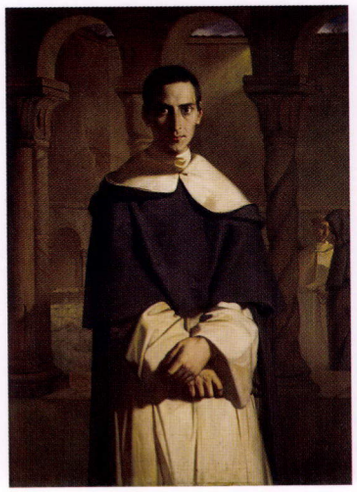
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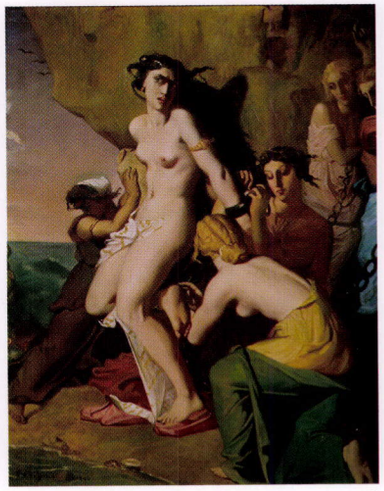
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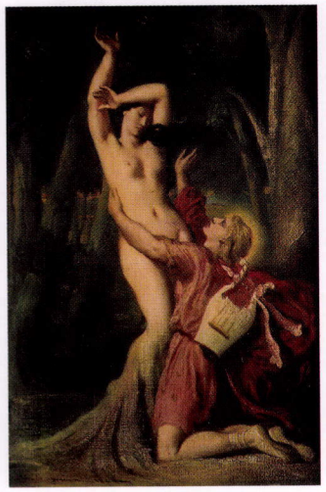
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Théodore Chassériau, 1819–1856
1. *Portrait of the Artist*, 1835
H: 99 cm, L: 82 cm; Oil on canvas
Sully, floor 2, room 66; R.F. 3788

Théodore Chassériau, 1819–1856
2. *Aline Chassériau*, 1835
H: 92 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 2212

Théodore Chassériau, 1819–1856
3. *Ernest Chassériau*, Salon of 1836
H: 92 cm, L: 73 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 3787

Théodore Chassériau, 1819–1856
4. *Portrait of the Artist Holding a Palette*, 1838
H: 73 cm, L: 59 cm; Oil on canvas
Sully, floor 2, room 62; R.F. 3789

Théodore Chassériau, 1819–1856
5. *Venus Anadyomene*, also known as *Marine Venus*, 1838
H: 65 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room 60; R.F. 2262

Théodore Chassériau, 1819–1856
6. *Susanna at Her Bath*, 1839
H: 255 cm, L: 196 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 410

Théodore Chassériau, 1819–1856
7. *Father Dominique Lacordaire of the Dominican Order*, 1840
H: 146 cm, L: 107 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 1584

Théodore Chassériau, 1819–1856
8. *Andromeda Chained to a Rock by the Nereids*, 1840
H: 92 cm, L: 74 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 1986-63

Théodore Chassériau, 1819–1856
9. *Apollo and Daphne*, ca. 1844
H: 53 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 3870

Théodore Chassériau

THE TOILET OF ESTHER

Théodore Chassériau, 1819–1856
The Toilet of Esther, 1841
H: 45 cm, L: 35 cm; Oil on canvas
Sully, floor 2, room 63; R.F. 3900

Théodore Chassériau received his initial training from the classicist Jean-Auguste-Dominique Ingres before embracing Romanticism under the influence of Eugène Delacroix. *The Toilet of Esther*, painted by Chassériau at twenty-two years old, reflects the artist's very personal style combining classicism and Romanticism. The figure of Esther owes much to the clear, voluptuous style of the bathers painted by his first teacher, Ingres. By contrast, the Oriental-looking background, with its somewhat hazy execution, is reminiscent of the work of Delacroix, and of the sensual, Orientalist poetry of Victor Hugo and Théophile Gautier. The subject is also taken from a combination of sources: it is based on the biblical story of Esther, a beautiful Jewish woman who becomes the wife of the Persian king Ahasuerus and together with her cousin Mordecai prevents a massacre of the Jews. It is not completely clear which point in the narrative is being described, but it would appear that Chassériau has used the story of Esther as a pretext to depict a seductive female. Esther sits at the center of the picture resembling an antique marble sculpture. The two maidservants in the background serve as dark and exotic foils to the pale figure in the foreground.

Théodore Chassériau

THE TWO SISTERS

Théodore Chassériau, 1819–1856
The Two Sisters, 1843
H: 180 cm, L: 135 cm; Oil on canvas
Denon, floor 1, room 77; R.F. 2214

Théodore Chassériau was just twenty-four years old when he painted this portrait of his two sisters. The work is widely regarded as one of his masterpieces and was considered by the renowned Impressionist painter Edgar Degas to be one of the most beautiful paintings of the century. Immediately captivating viewers with its charm is a device used by Chassériau to convey his own strong affection for his sisters. The two women stand arm in arm but their identical clothing, jewelry, and hairstyle make them seem even more closely connected—like twins. In reality, Marie-Antoinette on the left, known to the painter as Adèle, was already thirty-three while her sister Geneviève, better known as Aline, was only twenty-one. The exotic overtones present in the dark hair and complexion of the two women, which evoke the family's Caribbean origins, are heightened by their red shawls with an Indian pattern. The red of these shawls corresponds in turn to the red of their lips and cheeks. Physically, the Chassériau sisters resemble their Creole mother. The young painter borrowed the precise modeling of the fabrics and surfaces and strong chromatic correspondences from his teacher Jean-Auguste-Dominique Ingres.

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Adrien Guignet, 1816–1854
1. *The Retreat of the Ten Thousand*, Salon of 1843
H: 100 cm, L: 179 cm; Oil on canvas
Sully, floor 2, room 63; D.L. 1972-1

Théophile Blanchard, 1820–1849
2. *Memory of Bugey (Ain)*, ca. 1846
H: 65 cm, L: 100 cm; Oil on canvas
Sully, floor 2, room 70; INV. 2621

Charles-Louis Müller, 1815–1892
3. *France Engraving the Profile of Napoleon III on a Marble Table*, ca. 1863
H: 66 cm, L: 82 cm; Oil on canvas
Denon, floor 1, room 76; INV. 20361-64

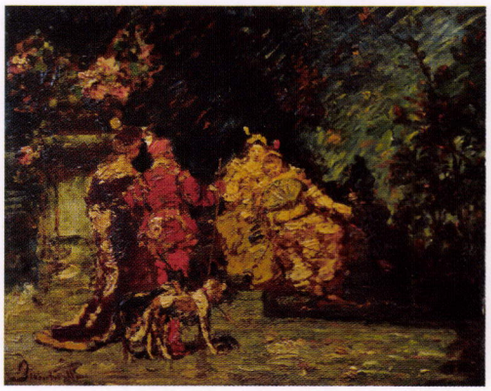
Gustave Ricard, 1823–1873
4. *Portrait of a Young Woman*, also known as *The Beautiful Brunette*, 1851
H: 46 cm, L: 38 cm; Oil on canvas
Sully, floor 2, room 65; R.F. 1687

Pierre Puvis de Chavannes, 1824–1898
5. *The Fisherwoman*, ca. 1887
H: 41 cm, L: 33 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-68

Eugène Boudin, 1824–1898
6. *Sailing Ships, Camaret*, 1872
H: 50 cm, L: 76 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-31

Eugène Boudin, 1824–1898
7. *Port of Trouville*, 1891
H: 41 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-30

Eugène Fromentin, 1820–1876
8. *Moorish Burial*, 1853
H: 32 cm, L: 56 cm; Oil on canvas
Sully, floor 2, room 71; R.F. 1700



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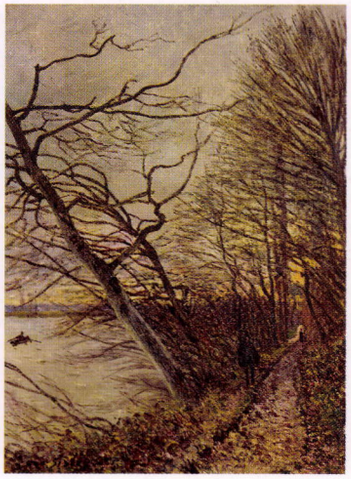

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Adolphe-Joseph Monticelli, 1824–1886
1. *Visiting*, mid to late 19th century
H: 46 cm, L: 55 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-63

Adolphe-Joseph Monticelli, 1824–1886
2. *The Supper, or At the Inn of Good Wine*, 19th century
H: 40 cm, L: 58 cm; Oil, wood
Sully, floor 2, room C; R.F. 1961-64

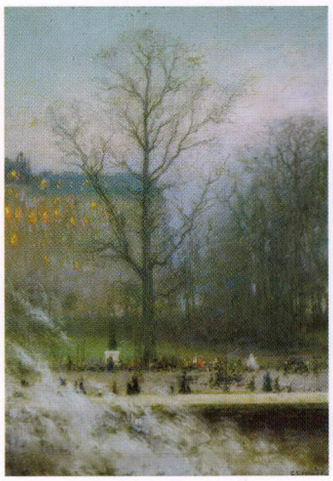
Jean-Jacques Henner, 1829–1905
3. *Hélène Loeb, future Madam Victor Lyon (1883–1946)*, 19th century
H: 27 cm, L: 22 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-46

Alfred Sisley, 1839–1899
4. *The Wood of Rocks, Veneux-Nadon*, 1880
H: 73 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-77

Henri Fantin-Latour, 1836–1904
5. *Flowers*, 1872
H: 31 cm, L: 24 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-39

Camille Pissarro, 1830–1903
6. *Watering Place, Eragny*, 1895
H: 55 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-66

Edgar Degas, 1834–1917
7. *After the Bath*, 19th century
H: 89 cm, L: 116 cm; Oil on canvas
Sully, floor 2, room C; R.F. 31343



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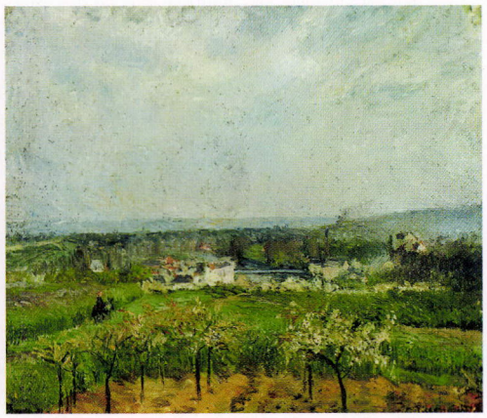

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Charles-Lucien Léandre, 1862–1934
1. *Gardens of Paris*, 1920
H: 23 cm, L: 12 cm; Oil on canvas
Sully, floor 2, room C; R.F. 31345

Auguste Renoir, 1841–1919
2. *Portrait of a Woman*, ca. 1895
H: 35 cm, L: 27 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-72

Auguste Renoir, 1841–1919
3. *Portrait of a Seated Woman*, ca. 1916
H: 35 cm, L: 27 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-71

Claude-Oscar Monet, 1840–1926
4. *Ice on the Seine at Bougival*, ca. 1864
H: 65 cm, L: 81 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-62

Claude-Oscar Monet, 1840–1926
5. *Landscape Around Honfleur*, Snow, ca. 1867
H: 81 cm, L: 102 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-60

Claude-Oscar Monet, 1840–1926
6. *Ice Floes Near Vetheuil*, ca. 1880
H: 65 cm, L: 93 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-61

Camille Pissarro, 1830–1903
6. *Landscape in Pontoise*, 1877
H: 46 cm, L: 55 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-67

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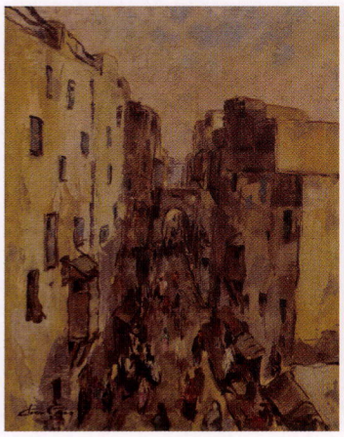

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Marcel Baschet, 1862–1941
1. *Portrait of Victor Lyon*, 20th century
H: 16 cm, L: 20 cm; Pastel on paper
Sully, floor 2, room C; R.F. 31344

Jean-Louis Forain, 1852–1931
2. *Stage of Court*, 19th century
H: 73 cm, L: 91 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-40

Auguste Renoir, 1841–1919
3. *Reading*, ca. 1892
H: 55 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-70

Henri de Toulouse-Lautrec, 1864–1901
4. *Gustave Lucien Dennery*, ca. 1883
H: 55 cm, L: 47 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-82

Jean Lair, 20th century
5. *Rue du Mellah in Mogador*, 20th century
H: 81 cm, L: 65 cm; Oil on canvas
Sully, floor 2, room C; R.F. 1961-55

Alfred Sisley, 1839–1899
6. *The Road to Mantes*, 1874
H: 38 cm, L: 55 cm; Oil on canvas
Richelieu, floor 2, room C; R.F. 1961-78

The Spanish School

Spanish Painting at the Louvre

"Only this cloak-and-dagger country, birthplace of Lope de Vega, Miguel Cervantès, and Velázquez, could have given rise to the beautiful monks of Zurbarán and Murillo, with their long robes dragging, their heads shaved clean."[1]

—ALEXANDRE DUMAS

The celebrated Galerie Espagnole (Spanish Gallery) opened to the public in Paris on January 7, 1838. Collected by King Louis-Philippe, the gallery displayed an astonishing collection of nearly five hundred paintings of the Spanish school. Although open for only ten years, the gallery gave the impression that the French national collection held a large number of Spanish paintings. In reality, however, until the early nineteenth century, the art of Spain—a tradition essential to the development of the European visual lexicon—was barely represented in the French royal collections. In fact, in 1793 only seven Spanish paintings were documented in the inventory of the Museum Central des Arts, among them the *Infanta Maria Margarita* by Diego Velázquez and his studio, which had been given to Louis XIV by the king of Spain, Philip IV, and two religious paintings by Bartolomé Esteban Murillo: *The Holy Family* (also known as *The Virgin of Seville*), acquired by Louis XVI in 1782, and *The Young Beggar*, acquired in 1786.

There are many reasons to explain the lack of Spanish paintings in the royal collections, seeing as the will to create a universally representative collection was otherwise evident. First was the widely held notion of the superiority of the Italian and French schools. Second, there was a real unfamiliarity with Hispanic painting and a misunderstanding of a painting style that can sometimes be construed as brutal and overly theatrical. In addition to these reasons, which largely concern questions of taste, there is another possible explanation: the fact that, toward the end of the eighteenth century, Spain began a pronounced move toward protecting its cultural heritage. This effort was intensified during the French occupation of Spain, when religious orders were dissolved and many of the church's assets were seized, leading to what was seen as a hemorrhage of artistic masterworks from the country.

[1] Alexandre Dumas, *Travel Impressions: From Paris to Cadiz* (Paris, 1861).

However nefarious and destructive was the war waged against Spain by the Napoleonic armies, and however excessive were the horrors it engendered—of which Francisco de Goya y Lucientes would distinguish himself as an unforgiving and realistic chronicler—it did, in fact, have a positive consequence, albeit surely the only one: the discovery of Spanish culture by French artists and intellectuals during the first years of the nineteenth century. Some, such as Victor Hugo and Georges Sand, had spent time in Spain in their youth, their fathers having been part of the French occupying forces. Others, including Eugène Delacroix, kept company with key players in the realm of Franco-Hispanic relations, such as Ferdinand Guillemardet, the French ambassador to Spain during the French Directory (1795–1799). Still others made the voyage to Spain much later: Prosper Mérimée discovered with delight the pictures hanging on the walls of the newly opened Museo Nacional del Prado in Madrid,[2] while the writer and critic Louis Viardot, upon his return to France, called for the creation of a museum dedicated to the art of Spain.[3]

Proof of the growing enthusiasm for Spanish art and culture within the milieu of the Parisian avant-garde, especially within the bosom of the burgeoning Romantic movement, were the publication of Mérimée's *The Theater of Clara Gazul* and the controversial production of Victor Hugo's play *Hernani*. Moreover, the dramatic brutality of *Christ on the Cross* by Pierre-Paul Prud'hon (Musée du Louvre, Paris) and the chiaroscuro effects of Eugène Delacroix's *Christ on the Mount of Olives* (in the Church of Saint-Paul-Saint-Louis, Paris) likewise revealed the profound impact of the Spanish manner—violent, dramatic, and with a heightened sense of contrast—on French artists.

However, despite the attraction among artists and intellectuals to the Spanish style, this increased interest in Spain was not immediately reflected in the collections of the Louvre. This was not for a lack of effort, neither on the part of Dominique-Vivant Denon, steward of the short-lived Musée Napoléon, nor of the emperor himself, who asked his brother Joseph, crowned king of Spain in 1808, to appropriate all the paintings he could from "confiscated houses and abolished monasteries," and to bring back to him "fifty or so masterpieces lacking from the Museum of Paris."[4] However, works seized from the Iberian Peninsula during the Napoleonic era garnered generally disappointing results. The paintings did not reach the Louvre until 1813, only to be restituted back to Spain soon after upon the collapse of the Spanish Empire. One exceptional acquisition during this uncertain era was Jusepe de Ribera's *Adoration of the Shepherds*, which served to bolster the reputation of this artist who at that time was considered to be more of a Neapolitan painter than a Spanish one.

Following the collapse of the Empire, Spanish painting once again fell somewhat by the wayside at the Musée du Louvre, which, incidentally, exhibited its holdings in the area dedicated to the Italian school. Artists were forced to content themselves with prints in order to acquaint themselves with the Spanish masters. There also were two private collections in Paris that enabled their discovery, study, and copying of works from the Spanish school: that of Nicolas Jean-de-Dieu Soult, marshal of the Empire and commander of the French armies in Spain

Jusepe de Ribera, *Adoration of the Shepherds*, 1650

[2] Prosper Mérimée, "Masters of the Madrid Museum," *L'Artiste* (March 1831).
[3] Louis Viardot, *Revue Républicaine* (December 1834).
[4] Pierre Lelièvre, "Vivant-Denon's Mission in Spain (November 1808–January 1809)," *Archives of French Art*, (Paris, 1869), *Correspondance de Napoléon*, no. 14716, January 14, 1809.

from 1808 to 1811; and that of the financier Alejandro Aguado, who had once been Soult's aide-de-camp before acquiring an enormous personal fortune and more than two hundred and fifty Spanish paintings. An able opportunist, Soult reestablished himself during the Restoration and earned several ministerial positions under Louis-Philippe, including the prestigious post of president of the General Council. His support of Spanish painting was constant, culminating in 1817 with the acquisition of an additional painting by Murillo, the celebrated *Immaculate Conception*.

But these initiatives, however trenchant, and the growing taste for Spanish art and culture clearly were not enough to spur a dedicated national policy of acquisitions in the area. Paradoxically, it was a private initiative that would prove most essential to the establishment of the Louvre's Spanish collection—one undertaken by the king himself with the creation of the Galerie Espagnole.

Bartolomé Esteban Murillo, *Immaculate Conception*, 1658

A "Shrine to the Art of the Golden Age"

This vibrant "Hispanophilia" within French culture was further reinforced by the attraction among Romantic-era intellectuals to exotic civilizations and to populations whose customs differed from their own. Urged on by numerous artists and influential amateur collectors, the king's establishment of a "Spanish museum" rightly suited his personality. Having visited Spain in his youth and spent time in South America and Cuba when he was in exile during the French Revolution, Louis-Philippe understood Hispanic culture perfectly and spoke fluent Spanish. Moreover, as he was married to Maria Amalia of Bourbon Sicily, a cousin of the Spanish king Ferdinand VII, he was keenly preoccupied by the bloody war of succession that was then raging on the Iberian Peninsula, sparked by the death of the latter in 1833. Thus motivated by international political aims and by considerations of national cultural politics—that is, to satisfy the demands of certain influential intellectuals—as well as by his own personal interests, Louis-Philippe was galvanized to initiate, in 1835, a systematic campaign of acquisitions of Spanish artworks.

The king enlisted Baron Isidore Taylor—who not only was an enthusiastic Hispanophile but also had a keen eye for art, in addition to having worked for nearly a decade on the publication *A Picturesque Voyage through Spain*—to carry out this enormous project. Having furthermore received a solid foundational education in painting, Taylor seemed to be the best possible choice to lead the small "commando unit" sent to Spain with the aim of acquiring masterpieces of Spanish painting. Two talented artists, Adrien Dauzats and Pharamond Blanchard, rounded out the group, which was sent on what amounted to a scientific mission that lasted for nearly a year and a half, from November 1835 to April 1837. By chance—or, perhaps, on purpose—the three men arrived in Spain only a few months after the great "*exclaustracion*" (secularization), whereby male religious orders were abolished, which consequently led to the selling off of a large number of the church's assets. However, the majority of purchases carried out during the "Taylor mission" were in fact transacted with dealers and rich collectors. In a very short span of time, Taylor oversaw the purchase of more than four hundred and fifty paintings, for a total of 1,275,498 francs. The sum was paid for entirely by Louis-Philippe using monies from the *liste civile*, which were funds furnished by the state for the king's personal expenses and over whose allocation he had complete control.[5] Thus, on January 7, 1838, five rooms in the Louvre's Colonnade were opened to the public, presenting the king's collection of Spanish painting nearly in its entirety.

Reactions to these developments, at times dictated by ulterior political motives, were not positive. Spanish art remained relatively unknown and was therefore largely misunderstood, and a few people commented sourly that "the Pyrenees were no longer enough to keep out all the garbage."[6] And as much as the king's

[5] For information on expenditures funded by the *liste civile*, see Archives du Louvre, 1 DD 122.
[6] *La Constitutionnel*, January 21, 1838.

impressive ensemble of paintings by Francisco de Zurbarán resonated among critics and elicited their admiration, they were disappointed by the selection of works by Velázquez, and they almost unanimously rejected the presence of Goya, who, despite being well known and admired as a printmaker, was only just being discovered as a painter. One letter written to the newspaper *Le Charivari* stated, "Why buy paintings by Goya? Goya is an inspired caricaturist, but as a painter, he is far from exceptional. What an idea, to hang the *Duchess of Alba* alongside Zurbarán's *Saint Ursula*. Put Goya in cartons, not in museums."[7]

Fortunately, a few painters immediately understood the opportunity presented by the new "Spanish museum," which paved the way for their discovery of a style of painting that had thus far been little studied. In July 1838, Jean-François Millet told one of his friends that he lived "at the Louvre, in the 'Musée Espagnol,' " and in the years that followed, Gustave Courbet and Édouard Manet produced a number of significant copies of the work of the Spanish masters in the museum. As was so intelligently demonstrated in the exhibition *Manet/Velázquez: The French Taste for Spanish Painting*, mounted in Paris and New York in 2003, Spanish painting had a determining influence on the Realists, one that was no doubt fomented by the Galerie Espagnole—which, unfortunately, shut its doors a mere ten years after they first opened.

After the revolution of 1848 and the fall of Louis-Philippe, the new Republican government agreed to return to the exiled sovereign the assets he had acquired using private funds from the liste civile, including his ensemble of Spanish paintings at the Louvre. As evidence of a renewed disinterest in Spanish art, the voices raised in protest against this decision were few and far between. The paintings were thus restituted to their owner and his heirs dispersed the collection shortly thereafter, in May 1853, when it was sold at auction in England. The Louvre reacquired only two paintings from the original, extraordinary group of works, and about a dozen other works were eventually acquired by various regional French museums.

Thus, in the mid-nineteenth century, the Louvre's collection of Spanish art was once again diminished to a level equal with the meager holdings of the revolutionary years. Since then, however, through the work of dedicated curators and the generosity of certain collectors, the museum has, fortunately, been able to fill this giant omission.

Jusepe de Ribera, *The Clubfooted Boy*, ca. 1624

Curators and Hispanophile Collectors

In the second half of the nineteenth century, conscious of the Louvre's weakness in this area of essential art-historical importance, and knowing how profoundly the Spanish school's influence had been on modern artists, the museum's conservators actively seized any opportunity to acquire Spanish paintings. The death of Marshal Soult in 1851 led to several purchases, carried out by the heirs of this great collector of Spanish art. Among these purchases were an important work by Francisco de Herrera the Elder (*St. Basil Dictating His Doctrine*) and three core works by Zurbarán (*St. Bonaventure at the Council of Lyon*, *St. Bonaventure's Body Lying in State*, and *St. Apollonia*), all of which entered the Louvre's collections between 1858 and 1867. Complementing these opportune purchases were several contemporaneous gifts: *Goya's Portrait of Ferdinand Guillemardet* was bequeathed to the museum by the son of that painting's subject (who was also a friend of Delacroix's); and in 1869 Ribera's celebrated *The Clubfooted Boy* and Velázquez's *Portrait of the Infanta Maria Teresa* were bequeathed to the museum by the doctor Louis La Caze, a passionate collector of eighteenth-century French art who had, rather astutely, also acquired a few choice masterpieces of Spanish art.

The museum's curators were thereafter personally committed to making up for lost time in the domain of Spanish acquisitions, making several key purchases to rectify the imbalance. In 1868 they acquired Ribera's *The Deposition of Christ* and, in 1875, his *St. Paul the Hermit*. They followed with Goya's *Woman with a*

[7] Anonymous, *Le Charivari*, January 30, 1838.

Fan, acquired in 1898, and, in 1902, his *Portrait of a Man*. Crucial works by El Greco—*St. Louis, King of France, with a Page* and *Christ on the Cross Adored by Two Donors*—entered the collection in 1903 and 1908, respectively. Throughout the twentieth century, they carefully pursued a campaign of acquisitions that would ensure the steady enrichment of the museum's Spanish holdings, making use of all possible legal and financially feasible methods. Donations and bequests were responsible for bringing to the museum, in 1926, the self-portrait of Meléndez; in 1932, Luis Tristán's *St. Louis, King of France, Distributing Alms*; and, in 1942, Goya's *Portrait of the Countess of Carpio, Marquess of Solana*. Through astute purchases, the museum acquired, in 1955, two still-lifes by Bernardo Llórente German; in 1957, *Goya's Still-Life with Sheep's Head*; and, in 1964, both Murillo's *Brother Juniper and the Beggar* and an enormous canvas by Juan Carreño de Miranda, *The Mass of the Foundation of the Order of Trinitaires*. The ceaseless support of the Society of the Friends of the Louvre has likewise been instrumental to this undertaking; through their efforts two essential paintings by Herrera—*The Curing of St Bonaventure as a Child by St. Francis* and *St. Bonaventure Receiving Communion from the Hands of an Angel*—entered the museum's collections in 1963. Finally, in-kind donations and bequests, a new way of giving to the Louvre introduced by André Malraux in 1968, paved the way for the acquisition, in 1976, of Goya's *Portrait of Mariana Waldstein, Marquesa de Santa Cruz*. This ambitious program of Spanish acquisitions has continued in more recent years, for instance, with the purchase in 1980 of Vicente Carducho's panel paintings from the Chartreuse du Paular, and, in 2009, with the gift from Pierre Bergé, in memory of Yves Saint-Laurent, of the *Portrait of Luis María de Cistué y Martínez (1788–1842)*, a superb example of a child's portrait painted by Goya in 1791.

The collection of Spanish paintings at the Musée du Louvre has thus become one of the most important outside of Spain. Displayed in a large room toward the end of the Grande Galerie, as well as in three intimate picture galleries facing the Seine, the collection slowly but steadily continues its expansion. Numerous temporary exhibitions, the creation of a database inventorying Spanish paintings in French collections, and the establishment, with the Museo del Prado in Madrid, of a collaborative research project on the arts of the Hispanic world demonstrate just how important this school of painting has become for the Louvre. The Department of Paintings is currently pursuing a program of acquisitions that, in addition to continuing its work toward swiftly filling the gaps in the collection of Spanish art, is also turning its attention to Portugal and South America in the effort to expand its holdings in those areas as well.

—*Vincent Pomarède*

Francisco de Goya y Lucientes, *Portrait of Luis María de Cistué y Martínez (1788-1842) Second Baron of Menglana*, 1791

The Master of St. Ildefonso

ST. ILDEFONSO'S RECEPTION OF A CHASUBLE FROM THE VIRGIN MARY

St. Ildefonso was the archbishop of Toledo (circa 610–667). He distinguished himself through his devotion to the Virgin Mary and composed a dissertation in defense of Mary's virginity. This painting depicts the appearance of Mary to the archbishop on December 18th, the Feast Day of Our Lady of Expectation, as Ildefonso was walking into Toledo Cathedral (dedicated to the Virgin Mary) with his entourage. According to Ildefonso, he saw Mary sitting on the archbishop's ivory throne in the company of a number of other virgins and she handed him a chasuble, urging him to wear it without fail on her feast day. The anonymous painter has been named after this panel, which is regarded as his masterpiece. The style of the Master of St. Ildefonso betrays a knowledge of Netherlandish paintings of the schools of Jan van Eyck and Rogier van der Weyden. Of particular note is the realistic rendering of the various fabrics and the Late Gothic architecture of the baldachino, with its tracery vault. The event is attended by a number of other saints who can be seen on the right of the picture: Antony, Lucy, Catherine, Agatha, Apollonia, and Leocadia.

Master of St. Ildefonso, late 15th century
St. Ildefonso's Reception of a Chasuble from the Virgin Mary, ca. 1500
H: 230 cm, L: 167 cm; Oil on canvas
Denon, floor 1, room 28; R.F. 1537

Bernat Martorell

THE FLAGELLATION OF ST. GEORGE

Bernat Martorell, ca. 1400–1452
The Proconsul Dacian Sentencing St. George, ca. 1400–1420
H: 107 cm, L: 53 cm;
Oil painting on wood
Denon, floor 1, room 27; R.F. 1570

Bernat Martorell, ca. 1400–1452
The Flagellation of St. George, ca. 1435
H: 107 cm, L: 53 cm;
Oil painting on wood
Denon, floor 1, room 27; R.F. 1572

Bernat Martorell is regarded as Catalonia's most important exponent of International Gothic, a style that spread throughout Europe by the middle of the 15th century and is distinguished by its delicate forms and budding realism. Both of these tendencies can be detected in Martorell's *Flagellation of St. George*. The work is part of a series of four panels depicting episodes in the life of St. George that once formed the wings of a large altarpiece. George was an early Christian soldier who died for his faith. Before being decapitated, the saint was flogged. Martorell found a graphic form of expression for this martyrdom scene, contrasting to great effect the delicate, slender body of the saint with the sturdy limbs of his torturers who beat him with such brutality, they seem to rotate around him like a whirlwind. The colors of their clothing reappear in the group of judges and spectators in the background. Martorell depicts the crowd as a single compact mass reminiscent of cobblestones. The senior judge has been given a particularly magnificent costume.

Bernat Martorell

THE BEHEADING OF ST. GEORGE

Bernat Martorell, ca. 1400–1452
St. George Dragged Through the City, ca. 1435
H: 107 cm, L: 53 cm;
Oil painting on wood
Denon, floor 1, room 27; R.F. 1571

Bernat Martorell, ca. 1400–1452
The Beheading of St. George, ca. 1435
H: 107 cm, L: 53 cm;
Oil painting on wood
Denon, floor 1, room 27; R.F. 1573

The drawn-out martyrdom of St. George, who is still greatly revered to this day, ended with his beheading. This dramatic scene shows the moment of the saint's death when, according to certain versions of the story—for example, the one recounted in Jacobus de Voragine's *Golden Legend*—a divine fire descended from heaven and destroyed the evil judge and his soldiers. St. George was a victim of the persecution of Christians under the Roman emperor Diocletian (284–305). This panel is thought to have been painted around 1435 as part of a polyptych commissioned by the deputies of the Generalitat of Catalonia for the chapel of St. George (completed 1434) in the government palace in Barcelona. The central panel of the altarpiece depicts the well-known scene of St. George slaying the dragon in order to rescue a princess (in the Art Institute of Chicago). Martorell was one of the finest painters of his day working in Spain and had been active in Barcelona since 1427. His style combines elegance with naturalism. Martorell has used these contradictory qualities to great effect in the characterization of his figures: the delicate body of the martyred saint contrasting with the plumper, dark-skinned executioners and terrified soldiers. The painter excels above all in the detailed and realistic depiction of the armor and colorful costumes.

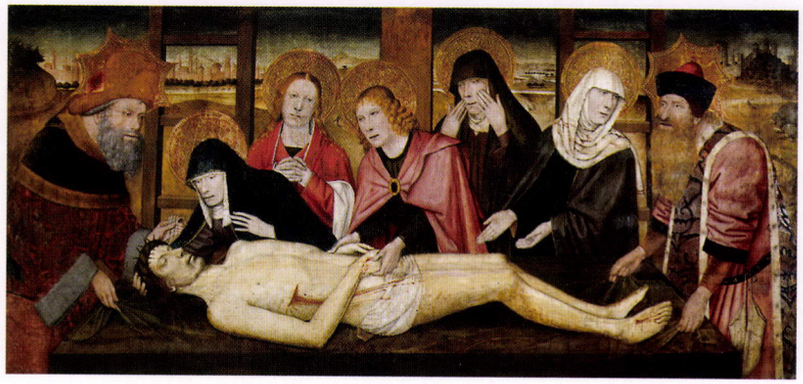
Jaume Huguet

THE FLAGELLATION

This wide panel once served as the antependium (a covering for the front of an altar) dedicated to St. Mark in the shoemakers' chapel in Barcelona Cathedral. The emblem of the shoemakers' guild, a golden shoe, can be seen in the vertical side strips. Above and below these golden shoes are the symbols of the four Evangelists (the eagle of St. John, the winged ox of St. Luke, the angel of St. Matthew, and the lion of St. Mark). The central scene depicts the Scourging of Christ, an episode from the Passion. The Catalan painter Jaume Huguet helped to bring about a revival of Spanish art under the influence of Netherlandish painting, which was extremely popular at the time. He seems to have been influenced in particular by the work of Rogier van der Weyden, from whom he borrows some of the figures of soldiers and advisers. The perspective spatial construction, taking the form of a terrace opening onto a background landscape, also has parallels in the work of the Flemish school, similar to Jan van Eyck's famous *Virgin and Child with Chancellor Rolin* (known as the *Rolin Madonna*) in the Louvre. Huguet heightens the impact of this torture scene even further through his choice of bold colors and color contrasts for the clothing, such as the bright red and orange of the soldier on the left. The delicate blue pattern of the floor tiles is strongly reminiscent of Spanish ceramics of the day.

Jaume Huguet, 1412–1492
The Flagellation, ca. 1455
H: 92 cm, L: 156 cm; Oil painting on wood
Denon, floor 1, room 28; R.F. 1967-6

Jaume Huguet, 1412–1492
The Lamentation Over the Body of Christ, ca. 1460
H: 72 cm, L: 158 cm; Oil painting on wood, oil on canvas
Denon, floor 1, room 28; Inv. 8562 bis



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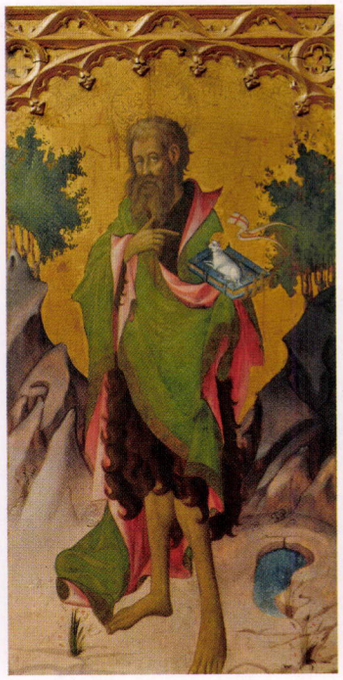

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Master of Burgo de Osma, early to mid 15th century
1. *St. Ambroise*, ca. 1430
H: 132 cm, L: 72 cm; Oil painting on wood, gold sheet
Denon, floor 1, room 27; R.F. 1709

Master of Burgo de Osma, early to mid 15th century
2. *St. John the Baptist*, ca. 1430
H: 132 cm, L: 72 cm; Oil painting on wood, gold sheet
Denon, floor 1, room 27; R.F. 1708

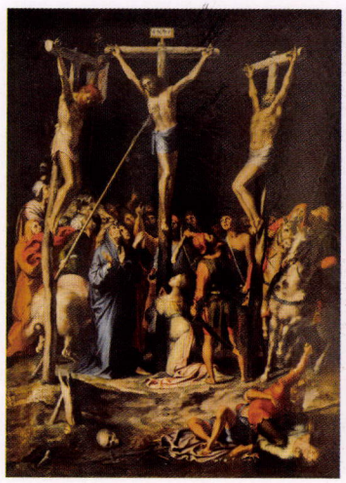
Master of Burgo de Osma, early to mid 15th century
3. *The Virgin and Child Surrounded by Angels*, ca. 1430
H: 170 cm, L: 91 cm; Oil painting on wood
Denon, floor 1, room 27; R.F. 1579

Master of Albocacer, ca. 1400–1420
4. *The Virgin of Pain*, ca. 1420
H: 47 cm, L: 37 cm; Oil painting on wood, gold sheet
Denon, floor 1, room 27, R.F; 1998-31

Spanish School, late 15th century
5. *The Lady in Thoughts*, 15th century
H: 37 cm, L: 26 cm; Oil on canvas
Denon, floor 1, room 28; Inv. 9925

Juan de Borgona, ca. 1494–1536
6. *The Virgin, St. John, Two Holy Women, and St. Dominic de Guzman*, ca. 1515
H: 134 cm, L: 106 cm; Oil on canvas
Denon, floor 1, room 28; R.F. 1993-19

Unknown Valencian Painter, workshop of Gonçal Sarria, mid to late 15th century
7. *The Christ of Mercy with St. Anthony Abbot, St. Lucia, the Virgin, St. John, St. Catherine, and a Holy Bishop*, 15th century
H: 28 cm, L: 176 cm; Oil on canvas
Denon, floor 1, room 27; R.F. 1968-6



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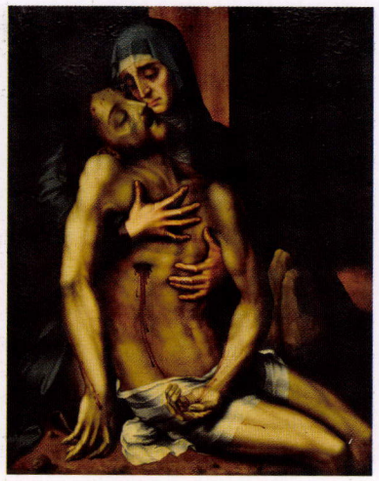

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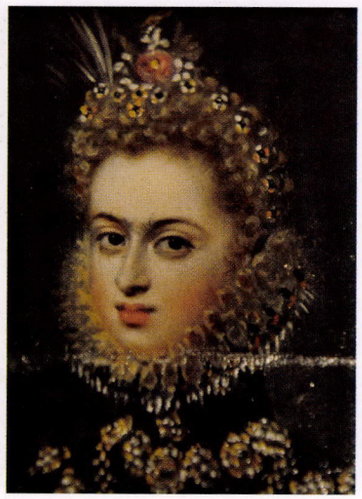

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Pedro Campana, 1503–1580
1. *The Crucifixion*, ca. 1540
H: 54 cm, L: 40 cm; Oil painting on wood
Denon, floor 1, room 29; R.F. 1986-52

Luis de Morales, 1515–1586
2. *The Pietà*, 16th century
H: 125 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1996-20

Alonso Sánchez Coello, attributed to, ca. 1531–1588
3. *Portrait of a Woman*, late 16th century
H: 9 cm, L: 7 cm; Oil, carton (miniature painting)
Denon, floor 1, room 29; M.I. 800

Alonso Sánchez Coello, attributed to, ca. 1531–1588
4. *Presumed Portrait of Charles Emmanuel of Savoy (1562–1630), Father of Philippe Emmanuel of Savoy*, late 16th century
H: 6 cm, L: 4 cm; Oil, carton (miniature painting)
Denon, floor 1, room 29; M.I. 809

Alonso Sánchez Coello, attributed to, ca. 1531–1588
5. *Presumed Portrait of Isabel Clara Eugenia (1566–1633), Daughter of Philippe II*, late 16th century
H: 6 cm, L: 4 cm; Oil, carton (miniature painting)
Denon, floor 1, room 29; M.I. 807

Alonso Sánchez Coello, attributed to, ca. 1531–1588
6. *Presumed Portrait of Philippe Emmanuel of Savoy (1586–1605), Son of Charles Emmanuel of Savoy*, late 16th century
H: 6 cm, L: 4 cm; Oil, carton (miniature painting)
Denon, floor 1, room 29; M.I. 808

Alonso Sánchez Coello, attributed to, ca. 1531–1588
7. *Presumed Portrait of the Infanta Micaela Catalina (1567–1597), Wife of Charles Emmanuel of Savoy*, 16th century
H: 6 cm, L: 4 cm; Oil on canvas
Denon, floor 1, room 29; M.I. 810

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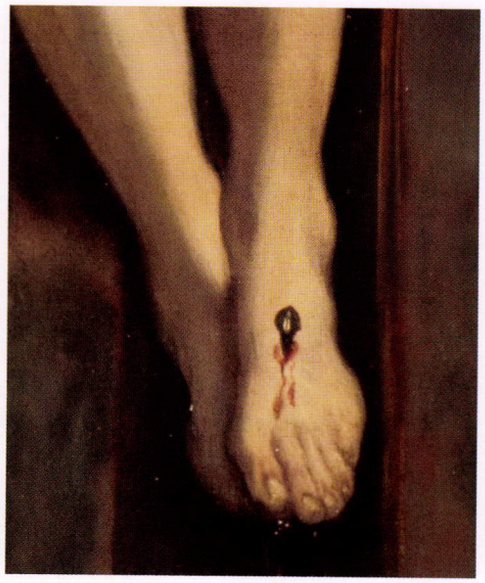

El Greco (Domenikos Theotokopoulos)

CHRIST ON THE CROSS ADORED BY TWO DONORS

El Greco is regarded as one of the most unusual artists of all time. He combined a number of different influences into an extremely individual style that continues to exert a strong fascination today. Because of his Greek origins, he became known in the 19th century as "El Greco," although his real name was Domenikos Theotokopoulos. Having made a name for himself in his native Crete as a painter of icons, in around 1567 he traveled to Venice, where he is known to have become a pupil of the famous Titian. He was influenced to a greater extent, however, by Titian's colleague and rival Tintoretto, and the latter's Italian Mannerist style of figure painting is evident in the *Christ on the Cross Adored by Two Donors*. The latest research indicates that this large version of the Crucifixion was painted for the Hieronymite convent in Toledo around ten years after El Greco's arrival in Spain, where he hoped to win lucrative commissions in Madrid and Toledo. It presents a transfigured vision of Christ dying on the cross that is intensified to an almost disconcerting extent by the extreme view from below. The viewer sees the Savior from the perspective of the two half-length donors, who take the place of Mary and St. John beneath the cross. This painting once hung in the celebrated Galerie Espagnole, formed by King Louis-Philippe after 1830 and exhibited at the Louvre during his reign. With the exception of the Prado, it represented the most significant collection of Spanish art in Europe, remaining so until 1848, when the monarchy collapsed and the collection was dispersed. El Greco's *Christ on the Cross Adored by Two Donors* is one of the few paintings from the original Galerie Espagnole to remain in the collection of the Louvre.

El Greco (Domenikos Theotokopoulos), 1541–1614
Christ on the Cross Adored by Two Donors, ca. 1580
H: 260 cm, L: 171 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1713

El Greco (Domenikos Theotokopoulos)

ST. LOUIS, KING OF FRANCE, WITH A PAGE

This work portrays Louis XI of France (1214–1270), who was canonized in 1297, in gleaming armor in his role as defender of the faith and patron saint of France. St. Louis was extremely popular, particularly in Spain, where he appears in paintings by Luis Tristan and Alonson Sanchez Coello. His attributes—the crown, the fleur-de-lis scepter, and the *main de justice* (a scepter topped with the a hand of benediction)—mark him out as the French monarch and a just ruler. His fixed gaze expresses decisiveness while the rod of justice held aloft in his right hand proclaims righteousness to be the highest duty of the state. Another conspicuous feature is the red drape worn around his body like a blazing sash. This can be interpreted as an expression of the king's inner passion, whose glow is also reflected in his face. That Louis is ready to fight for faith and justice is indicated not least by the young page who holds the king's helmet at the ready. The boy's soft features make the narrow head of the king seem all the more pointed. The combination of saintly king and warrior embodied by Louis is sensitively expressed by El Greco in his drawing of the right arm, which is strong and muscular but ends in extremely slender, almost delicate fingers. During the 19th century this painting hung at the Château de Chenonceaux, entering the Louvre in 1903.

El Greco (Domenikos Theotokopoulos), 1541–1614
St. Louis, King of France, with a Page, ca. 1585
H: 120 cm, L: 96 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1507

El Greco (Domenikos Theotokopoulos)

PORTRAIT OF ANTONIO DE COVARRUBIAS Y LEIVA

An equally shrewd and sensitive observer of his fellow man, El Greco was one of the best portrait painters of his day. His portraits are not merely lifelike records of the outward appearance of his sitters; they also convey character and social status. Nowhere is this more apparent than in the portrait of Antonio de Covarrubias y Leiva (1514–1602). Covarrubias was one of the leading humanists and theologians in Spain and the highly respected rector of Toledo's recently founded university. He was also a priest at the Toledo Cathedral and a close friend of El Greco with a strong interest in art. This likeness of the already elderly scholar is distinguished by its great sense of dignity. It also testifies to the esteem in which the painter held his considerably older friend. El Greco has drawn the features of the completely deaf and sickly man with great sensitivity. Covarrubias seems to direct his absent, somewhat misty gaze inwardly, as if lost in contemplation. With this almost prophetic figure, El Greco himself came to be regarded as a visionary among modern painters. The painting came to the Louvre in 1941 as part of a famous exchange of paintings between Spain and France.

***Portrait of* El Greco (Domenikos Theotokopoulos)**, 1541–1614
Antonio de Covarrubias y Leiva (1514–1602), ca. 1600–1610
H: 68 cm, L: 58 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1941-32

Francisco Collantes

MOSES AND THE BURNING BUSH

Francisco Collantes, ca. 1559–1666
Moses and the Burning Bush, ca. 1634
H: 116 cm, L: 163 cm; Oil on canvas
Denon, floor 1, room 29; INV. 924

Francisco Collantes was Spain's greatest landscape painter of the 17th century. His individual style, which fuses naturalism with classicism, is without parallel in the whole of the European Baroque style. Like the French classical landscape painters Nicolas Poussin and Claude Lorrain, Collantes was fond of integrating biblical or mythological scenes into his dramatic landscapes. Here he presents the Old Testament story of Moses and the burning bush in the front left of the picture. With respect to the figures, the painter has adhered closely to the account in the Book of Exodus (3:1–22). There it is told that Moses was tending his sheep on Mount Horeb when God suddenly appeared to him in the form of a burning thornbush and called on him to lead the Israelites out of Egypt. Moses has spread his coat out beneath him, indicating that he is conscious of kneeling on hallowed ground. The prophet is dressed in the clothes of a 17th-century peasant, and the landscape—with its enormous, dark chestnut trees, supple poplars, lively streams, and ruins—is like a picturesque portrait of the surroundings of Madrid. This painting, acquired by Louis XIV before 1683, represents not only one of the oldest Spanish paintings in the French national collections but also one of the most well-known and celebrated 17th-century paintings in the country.

Francisco de Herrera the Elder

ST. BASIL DICTATING HIS DOCTRINE

Francisco de Herrera the Elder, ca. 1585–1654
St. Basil Dictating His Doctrine, 1637
H: 243 cm, L: 194 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 206

Francisco de Herrera the Elder was one of the main Spanish exponents of a restrained Baroque style. Painted in an austere but animated manner, this depiction of the bishop and doctor of the Church St. Basil of Caesarea (circa 330–379) dictating his rule is regarded as one of Herrera's masterpieces. This large painting originally formed part of the high altar of the church of San Basilio el Grande in Seville, Herrera's hometown. It was originally positioned centrally above an enormous main painting, which is 5 meters high and portrays the vision of St. Basil (in the Museo de Bellas Artes, Seville). In both paintings, Basil, bishop of the ancient town of Caesarea Cappadocia and founder of the Greek Orthodox Church, appears in his role as bishop wearing a miter and a pallium adorned with crosses. Above Basil hovers the dove of the Holy Ghost, illuminating him as a proclaimer of the faith. Holding a quill that can perhaps be seem as deriving from the Holy Ghost, Basil dictates the rule of his monastic order, which is immediately recorded by his followers. The picture is centered on the book containing the rule of St. Basil but is dominated by the figure of the saint. The other figures are gathered around him in a semicircle and symbolize the dissemination of his rule.

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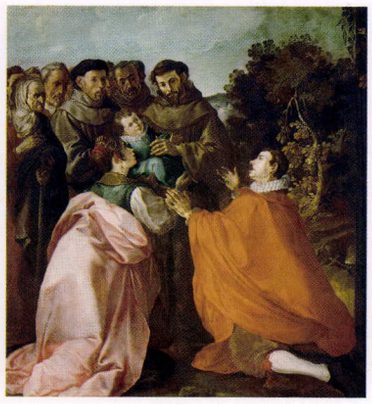
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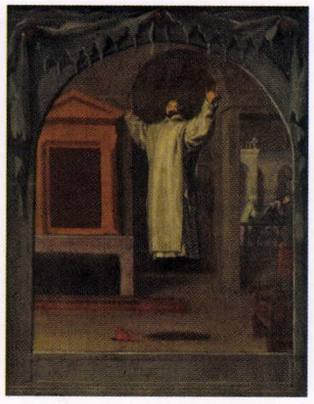
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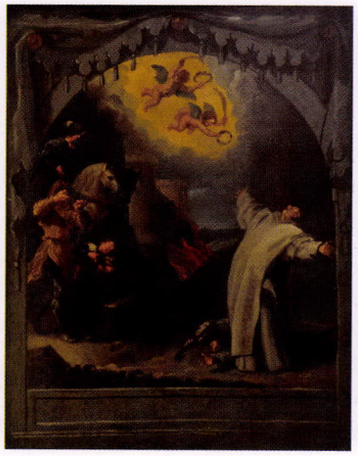
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Francisco de Herrera the Elder, ca. 1585–1654
1. *St. Bonaventure Receiving Communion from the Hands of an Angel*, 1628
H: 234 cm, L: 218 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1963-2

Francisco de Herrera the Elder, ca. 1585–1654
2. *The Curing of St. Bonaventura as a Child by St. Francis*, 1628
H: 234 cm, L: 218 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1963-1

Vicente Carducho, 1570–1638
3. *The Ecstasy of Father Jean Birelle, 24th General in the Order of 1346 to 1361*, 1626–1632
H: 60 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-38

Vicente Carducho, 1570–1638
4. *The Death of St. Bruno*, 1626–1632
H: 60 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-36

Vicente Carducho, 1570–1638
5. *St. Nicolas Albergati, Cardinal of Santa Croce*, 1626–1632
H: 60 cm, L: 48 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-39

Vicente Carducho, 1570–1638
6. *St. Bernard of Clairvaux Visits R.P. General Guigues I (died 1136), Fifth Prior of the Grande Carthusian Monastery of Grenoble*, 1626–1632
H: 60 cm, L: 43 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-37

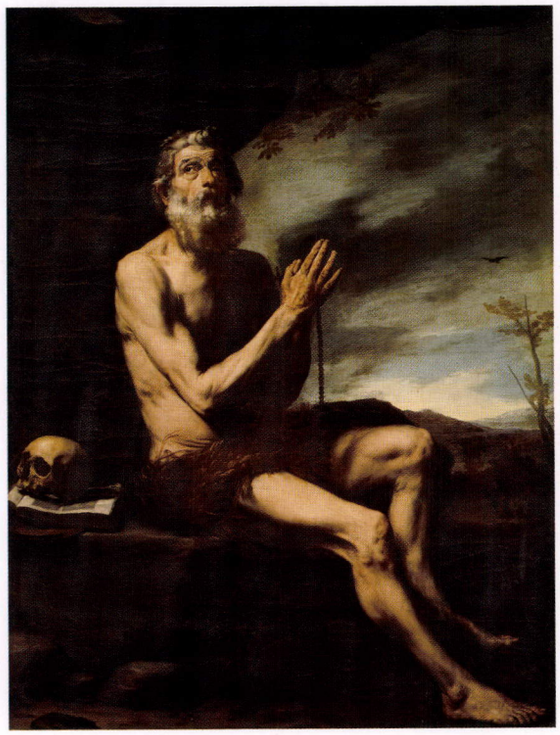
Vicente Carducho, 1570–1638
7. *The Martyrdom of the Carthusian Monks of Germany*, 1626–1632
H: 60 cm, L: 43 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-40

Vicente Carducho, 1570–1638
8. *The Martyrdom of Venerable Vincent Herck and Jean Léodieux of the Carthusian Monastery of Ruermonde (Holland)*, 1626–1632
H: 60 cm, L: 43 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1980-41

Luis Tristan, ca. 1585–1624
9. *St. Louis, King of France, Distributing Alms*, ca. 1615
H: 245 cm, L: 183 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 3698

Jusepe de Ribera

ST. PAUL THE HERMIT



Jusepe de Ribera, 1591–1652
St. Paul the Hermit, 1650
H: 197 cm, L: 153 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 125

Jusepe de Ribera remained true to the Caravaggist style throughout his life. In particular, the Spaniard seems to have been drawn to the gloomy late works of the Italian Baroque master. As this depiction of St. Paul demonstrates, Ribera intensified the darkness of Caravaggio's paintings even further, restricting his palette almost entirely to brown and black tones. The chosen color scheme is nevertheless in keeping with the subject of this work. St. Paul of Thebes, who lived around 300 CE, is regarded as the first Christian anchorite (willing hermit). According to legend, he withdrew to the Egyptian desert as a young man in order to lead a solitary life devoted to God and penitent exercises. He was fed miraculously by a raven, which brought him a piece of bread each day. Ribera has included a raven, as other artists have done when producing versions of this subject, which can be seen approaching in the background on the right. The work's main focus, however, is the penitent saint in ecstasy. St. Paul's long, gaunt, and nearly naked figure cuts diagonally through the picture. Rather than idealizing his subject, Ribera has given him all the signs of aging while at the same time endowing him with great dignity.

Jusepe de Ribera

THE DEPOSITION OF CHRIST

Jusepe de Ribera, 1591–1652
The Deposition of Christ, ca. 17th century
H: 127 cm, L: 182 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 736

Jusepe de Ribera was one of the most important exponents of Caravaggism. The influence of the Italian Baroque painter Caravaggio (1573–1610) on the work of the Spaniard was no accident. After fleeing Rome in 1606, Caravaggio lived for a while in Naples, leaving behind a number of important works there. For his part, Ribera spent several years in Rome as a young artist before eventually settling in the city of Naples, which then belonged to the Spanish crown, in around 1620. He had already tackled the subject of the Deposition while in Rome. This version painted in Naples around 1628 stands out for its even greater sense of drama. It is as if a great darkness has washed over the painting. The head of the dead Christ is inclined to one side, partially covered by a curious shadow, and the face of Joseph of Arimathaea, who leans over him, is also only partly visible. Instead of emphasizing Christ's bloody wounds like most painters, Ribera places the emphasis on an extremely realistic portrayal of the corpse with its pale skin. The powerful impact of the sight to the others present in the painting is transmitted to the viewer. In the 18th century this painting was part of the esteemed collection of Cardinal Valenti Gonzaga in Rome, and it came to the Louvre in 1868 as a gift from Napoleon III.

Jusepe de Ribera

THE CLUBFOOTED BOY

Shocking and fascinating in equal measure, this picture of a boy with a clubfoot is surely one of the most unusual works in art history. It was commissioned from Ribera by the Spanish viceroy of Naples, the duke of Medina de las Torres, during the artist's brief residency in the city. Very few painters have dared to paint physical defects other than within a context of obvious satire. Jusepe de Ribera, whose naturalistic style of painting followed in the spirit of Caravaggio, took up the challenge. Although the Italian Baroque painter portrayed young beggars, for the most part they are presented as pretty catamites. The boy with the clubfoot openly displays his status as a beggar. In his left hand he supports the crutch that rests on his shoulder, and he holds a large piece of paper bearing a Latin inscription in capital letters, which he uses to beg for alms: "Give to me but of love for God." His open smile, which exposes his bad teeth, indicates that he has no quarrel with his fate. Ribera has deliberately placed the boy's deformed foot—simultaneously his great misfortune and his meal ticket—in the foreground. He masterfully employs an almost brutal degree of realism in his representation of the beggar's deformity while at the same time conveying the amused dignity of the boy's demeanor. This work remained in the possession of the Stigliano family of Naples for centuries before being bequeathed to the Louvre by Dr. Louis La Caze in 1869.

Jusepe de Ribera, 1591–1652
The Clubfooted Boy, ca. 1624
H: 164 cm; L: 94 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 893

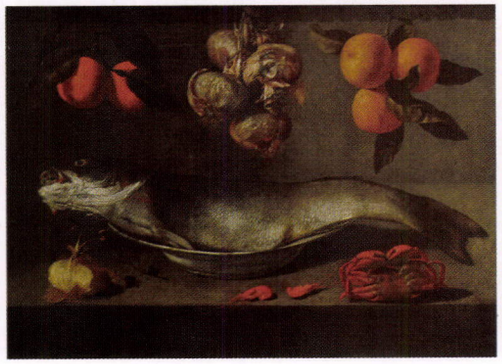
Jusepe de Ribera, 1591–1652
The Adoration of the Shepherds, 1650
H: 239 cm; L: 181 cm; Oil on canvas
Denon, floor 1, room 26; INV. 939

Francisco de Zurbarán

ST. BONAVENTURE'S BODY LYING IN STATE

Francisco de Zurbarán is one of the most important masters of Spanish Baroque painting. His style combines the naturalism of the school of the Italian Baroque painter Caravaggio with the classicism of the Madrid court school. Zurbarán animates the clear geometric composition of this work by means of occasionally extreme contrasts of light and dark. This scene from the life of St. Bonaventura (1221–1274) is a masterpiece of Zurbarán's characteristic dramatic monumentality. It was painted as part of a cycle of the life of the saint produced by Zurbarán and his colleague Francisco de Herrera in around 1629 for the church of the College of San Buenaventura in Seville. Zurbarán painted the two concluding pictures in the series, showing the saint at the Fourteenth Ecumenical Council in Lyon in 1274 (also in the Louvre) and lying in state after his death. The dead saint, dressed in his burial clothes, lies diagonally across the picture on a coffin stand covered with an exquisite gold and red cloth. His grieving followers, whose astonishingly realistic heads Zurbarán no doubt modeled on some of his own contemporaries, are gathered around him.

Francisco de Zurbarán, 1598–1664
St. Bonaventure's Body Lying in State, 1629
H: 245 cm, L: 220 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 205



Balthazar Gomes Figueira, 1597–1674
Still-Life with Fish, 1645
H: 54 cm, L: 75 cm; Oil on canvas
Denon, floor 1, room 30; R.F. 1996-9

Francisco de Zurbarán

ST. APOLLONIA

Were it not for the inscription, her nimbus, and her attributes (the pincers and the martyr's palm), it would be very difficult to identify this beautiful young woman dressed in magnificent attire as a saint. Indeed, it is hard to think of a more seductive image of a martyr than Francisco de Zurbarán's St. Apollonia. Apollonia was one of the earliest victims of the persecution of the Christians in Alexandria in 249. According to the account by Eusebius of Caesarea, she was initially struck in the face with stones, her teeth were then pulled out with pincers, and eventually she was burned to death. There is little hint of this torture in Zurbarán's picture. The face of the saint is untroubled, and a single tooth alludes to her martyrdom. This work was originally part of the high altar in the church of the monastery of San José de la Merced Descalza in Seville. A second panel of the alterpiece, *St. Lucy*, is in the collection of the Musé de Chartres. The radiant Apollonia was no doubt intended to set a good example to the monks of the barefoot order, who served as missionaries in Africa and Latin America and were exposed to similar torments as those once suffered by Apollonia.

Francisco de Zurbarán, 1598–1664
St. Apollonia, ca. 1635
H: 134 cm, L: 67 m; Oil on canvas
Denon, floor 1, room 26; M.I. 724

Francisco de Zurbarán, 1598–1664
St. Bonaventure at the Council of Lyon, 1629
H: 250 cm, L: 225 cm, Oil on canvas
Denon, floor 1, room 26; M.I. 204

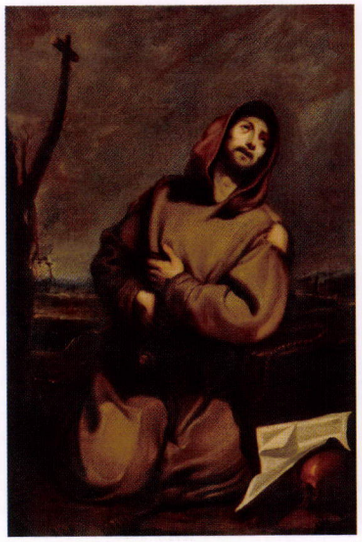
Diego Velázquez, and workshop

PORTRAIT OF QUEEN MARIANA OF AUSTRIA

Mariana (Maria Anna) of Austria (1634–1696) was the daughter of Emperor Ferdinand III and the niece and consort of King Philip IV of Spain. She was betrothed to her uncle, who was 30 years her senior, at the age of thirteen. Ferdinand took a strong interest in the well-being of his daughter and wanted to know "how she had grown and changed." In 1650 he asked Philip for a full-length portrait of Mariana. His wish was not fulfilled until the following year, after the court painter Diego Velázquez had returned from Italy and the queen had recovered fully from the difficult birth of Infanta Margareta. The Spanish special envoy, the marquis of Caracena, was finally sent to Vienna with the desired portrait in December 1652. Velázquez had retained a prototype of the picture in Madrid from which he and his workshop were able to make further versions of the likeness. The queen's magnificent costume and entire staging highlight the piece as a official state portrait. The Louvre version is a very close reproduction to the original, which would have been in the royal palace of Buen Retiro in Madrid since 1654. It was presented to the Louvre by the Prado Museum, in Madrid, in 1941. This painting came to the Louvre in 1941 as part of a famous exchange of works between Spain and France.

Diego Vélazquez, and workshop, 1599–1660
Queen Mariana of Austria, 1652
H: 209 cm, L: 125 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1941-31

Diego Vélazquez, and workshop, 1599–1660
Infanta Marie Margarita, ca. 1653
H: 70 cm, L: 58 cm, Oil on canvas
Denon, floor 1, room 30; INV. 941



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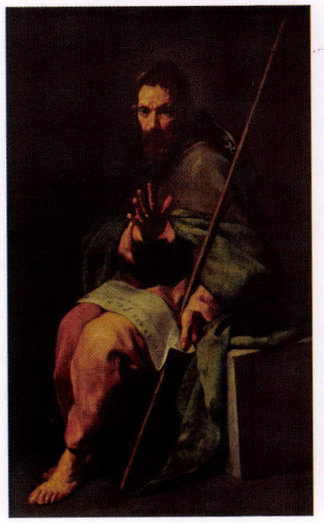

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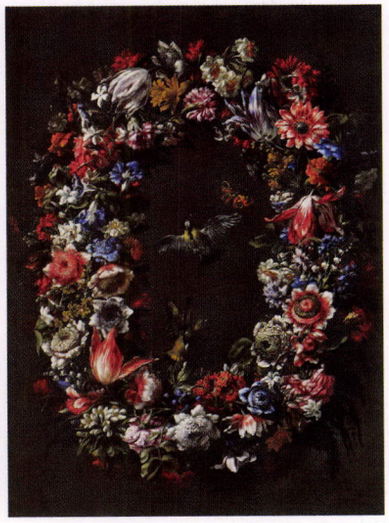

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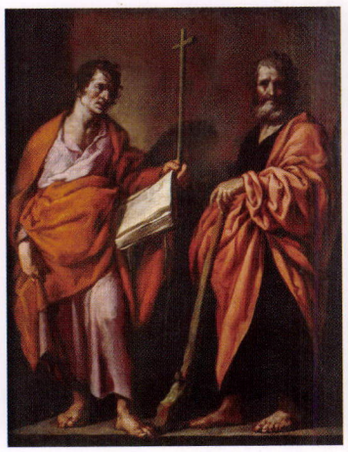

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Spanish School, 17th century
1. *St. Francis in Ecstasy*, early 17th century
H: 165 cm, L: 84 cm, Oil on canvas
Sully, floor 2, room C; R.F. 1946-26

Sebastiano de Llanos y Valdes, ca. 1600–1677
2. *Head of Decapitated Martyr Saint*, 1675
H: 53 cm, L: 72 cm; Oil on canvas
Denon, floor 1, room 30; R.F. 1955-24

Alonso Cano, 1601–1667
3. *St. James the Elder*, 1635–1637
H: 54 cm, L: 36 m; Oil on canvas
Denon, floor 1, room 29; R.F. 1977-3

Alonso Cano, 1601–1667
4. *St. John the Evangelist*, 1635–1637
H: 54 cm, L: 36 cm; Oil on canvas
Denon, floor 1, room 29; R.F. 1977-2

Juan de Arellano, 1614–1676
5. *Wreath of Flowers, Birds, and Butteflies*, 1629–1676
H: 100 cm, L: 74 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 411

Juan Carreño de Miranda, 1614–1685
6. *The Mass of the Foundation of the Order of Trinitarians*, 1666
H: 500 cm, L: 315 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1964-36

Antonio del Castillo, 1616–1668
7. *St. Philip and St. James*, 1650
H: 57 cm, L: 44 cm; Oil on canvas
Denon, floor 1, room 30, R.F. 1999-8

Francisco Gutierrez, ca. 1616–ca. 1669
8. *The Feast of Esther*, 1666
H: 166 cm, L: 165 cm; Oil on canvas
Denon, floor 1, room 30; D.L. 1997-1

Bartolomé Esteban Murillo

THE HOLY FAMILY, KNOWN AS THE VIRGIN OF SEVILLE

Bartolomé Esteban Murillo spent his entire life in Seville, producing most of his work for the city's churches and monasteries. Between 1665 and 1670, he was kept busy above all by the Capuchin convent in Seville. *The Holy Family* has been dated to this period on the basis of its style. However, the identity of the patron and the precise date of execution of the work, which was probably (in view of its size) an altar painting, are not known. At the center of the picture stands Mary with the Infant Jesus. The young St. John the Baptist, accompanied by his mother, Elizabeth, hands Jesus a reed cross as a symbol of his future Passion. A woolly lamb sits in the foreground contemplating the banner that bears the inscription "(Ecce) Agnus Dei" ("Behold the Lamb of God") held by John in his left hand. Above the Virgin hovers God the Father in a ring of clouds, accompanied by numerous angels and the Holy Ghost in the form of a dove. Unlike earlier depictions of the Holy Family, Christ's foster father, Joseph, is absent. Instead, Murillo has placed the emphasis on Christ's divine lineage and role as the redeemer of mankind, and he is already being worshiped as such by John and Elizabeth.

Bartolomé Esteban Murillo, 1618–1682
The Holy Family, known as The Virgin of Seville, ca. 1665
H: 240 cm, L: 190 cm; Oil on canvas
Denon, floor 1, room 26; INV. 930

Bartolomé Esteban Murillo, 1618–1682
The Apparition of the Immaculate Virgin to Six People, 1665–1670
H: 172 cm, L: 298 cm; Oil on canvas
Denon, floor 1, room 26; INV. 927

Bartolomé Esteban Murillo, 1618–1682
Portrait of Iñigo Melchor Fernández de Velasco, 1658
H: 208 cm, L: 138 cm, Oil on canvas
Denon, floor 1, room 26; R.F. 1985-27

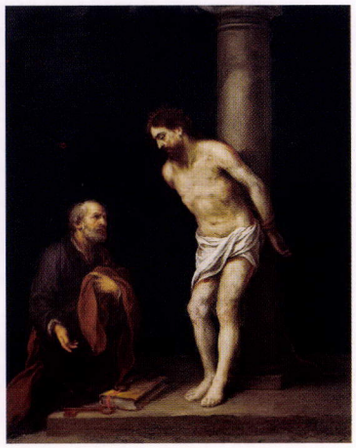
Bartolomé Esteban Murillo

THE YOUNG BEGGAR

Bartolomé Esteban Murillo is primarily known for his paintings of saints and Madonnas. However, he also painted a series of genre scenes that focus on the everyday lives of simple people. By comparison with his images of the youthful, tender Mary, radiant in her celestial radiance and beauty, this work offers an unembellished version of reality. The Louvre's *The Young Beggar* is believed to be Murillo's first painting of this type. Its simultaneously shocking and moving portrayal of a dirty street urchin exerted an immediate fascination on the Spanish art-loving public of the 17th century. Murillo produced numerous variations of the subject, and his paintings of child beggars shown eating or at play proved extremely popular with wealthy collectors. Apparently copied from real life, the scene was in reality carefully composed by the painter. The central motif is the boy of around ten years old dressed in ragged clothing and sitting on the floor in a corner of a slightly dilapidated building. Around him are a number of props symbolizing his wretched existence: an earthenware jug, a straw bag containing several partly eaten apples, and the remnants of a frugal meal of shrimp. Some art historians believe that this dramatic composition, as melancholic as it is realistic, might have an underlying mystical—or even religious—significance. The almost violent effect of the sun's rays crossing the window to illuminate the young boy, and the demeanor of the latter, huddled in his introspection, suggests that the scene may be an episode from the life of a saint. Alternatively, the painting could be an allegory of charity. Whatever the subject, this moving painting, an outwardly straightforward scene from everyday life, seems to be concealing a much deeper meaning, but one can only guess at what that might be.

Bartolomé Esteban Murillo, 1618–1682
The Young Beggar, 1645-1650
H: 134 cm, L: 110 cm; Oil on canvas
Denon, floor 1, room 26; Inv. 933

Bartolomé Esteban Murillo, 1618–1682
The Angels' Kitchen, 1646
H: 180 cm, L: 450 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 203



Bartolomé Esteban Murillo, 1618–1682
Brother Junipero and the Beggar, ca. 1646
H: 176 cm, L: 222 cm; Oil on marble (obsidian)
Denon, floor 1, room 26; R.F. 1964-1

Bartolomé Esteban Murillo, 1618–1682
Christ at the Column with St. Peter, ca. 1682
H: 33 cm, L: 30 cm; Oil on marble (obsidian)
Denon, floor 1, room 30; INV. 932

Bartolomé Esteban Murillo

THE BIRTH OF THE VIRGIN

Bartolomé Esteban Murillo, 1618–1682
The Birth of the Virgin, 1660
H: 179 cm, L: 349 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 202

This depiction of the birth of the Virgin Mary, painted by Bartolomé Esteban Murillo for the chapel of the Immaculate Conception in the cathedral of his hometown, Seville, is imbued with great movement and charm. The unusual wide format and arched upper edge are explained by its original location as the tympanum (the area above an archway) over a side niche used as the sacristy. The birth of Mary is directly connected to the mystery of the Immaculate Conception, to which this chapel of the Virgin was dedicated. Murillo presents Mary's birth as an intimate family scene, confining the only sign of transcendent presence—the two floating cherubs—to the upper register of the painting. Both compositionally and in terms of lighting, the infant Mary forms the centerpiece of the picture. As the brightest point in the painting, all the other figures are organized around her. The women attend lovingly to the newborn girl, who has already been blessed with a divine radiance and raises her arm in a childish but majestic gesture. In the background on the left, Mary's mother, Anne, lies in bed exhausted from the birth, but she too is touched by the radiance. The mysterious chiaroscuro, somewhat indistinct handling of color, and hazy contours place this work firmly in the tradition of Rembrandt.

Bartolomé Esteban Murillo, 1618–1682
Immaculate Conception, 1650
H: 37 cm, L: 26 cm; Oil on canvas
Denon, floor 1, room 30; M.I. 144

Bartolomé Esteban Murillo, 1618–1682
Christ in the Garden of Gethsemane, ca. 1650
H: 35 cm, L: 26 cm; Oil on canvas
Denon, floor 1, room 30; INV. 931

Juan de Espinosa

STILL-LIFE WITH GRAPES, FLOWERS, AND SEASHELLS

Along with Juan Fernández El Labrador, Madrid painter Juan de Espinosa is regarded as one of the greatest masters of still-life painting of the Spanish Baroque, a genre that the Spanish have traditionally infused with an exceptional degree of both realism and drama. This work—in which he depicts grapes, flowers, shells, an apple, an O-shape vase, and two birds—exhibits a breathtaking realism. Most of the objects sit on a simple wooden chest while two of the clusters of grapes, a golden and a green bunch, hang like swings from the two pieces of string. A small bird sits on the "bough" and pecks at a shiny, fat grape. A second bird has just arrived on the scene. Although a still-life, the picture is full of movement. Even the flowers, among them roses and daffodils, seem to have been freshly picked and inserted into the shell vase. This work brings to mind the well-known anecdote about the ancient Greek painter Zeuxis, of whom it is said that he painted some grapes of such virtuosity, and which looked so real, that birds landed on the picture and tried to peck at the images. Creatures and fruit can be interpreted as symbols of the Christian path to salvation from the Fall of Man (apple) to the Resurrection (shells).

Juan de Espinosa, 1628–1659
Still-Life with Grapes, Flowers, and Shells, mid to late 17th century
H: 83 cm; L: 62 cm; Oil on canvas
Denon, floor 1, room 30; R.F. 1973-2

Juan de Valdés Leal, 1622–1690
The Wedding at Cana, 1653
H: 24 cm, L: 34 cm; Oil on canvas
Denon, floor 1, room 30; R.F. 1980-5

Juan de Valdés Leal, 1622–1690
The Meal at the House of Simon, 1660
H: 24 cm, L: 34 cm; Oil painting on wood
Denon, floor 1, room 30; R.F. 1980-6

Juan de Valdés Leal, 1622–1690
The Immaculate Conception with St. Philip and St. Jacques le Mineur, 1660
H: 234 cm, L: 167 cm; Oil painting on wood
Denon, floor 1, room 26; R.F. 2372

Pedro Núñez de Villavicencio

THE MUSSEL EATERS

Pedro Nuñez de Villavicencio, ca. 1635–1700
The Mussel Eaters, late 17th century
H: 148 cm, L: 116 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 2139

Pedro Núñez de Villavicencio was one of the most important painters of the circle of Bartolomé Esteban Murillo. Like Murillo, he was from Seville, although born into the minor nobility. He received his initial training from a nobleman and was destined for a military career but seems to have chosen painting at an early age. In 1660 he was one of the founding members, with Murillo, of an academy of painting in Seville. In 1661 he joined the Order of the Knights of Malta, and over the next few years spent more and more time in Malta and Italy, which inevitably influenced his painting style. Despite his aristocratic origins and lifestyle, his favorite subjects were genre scenes featuring simple people, many of them children. In their ragged clothes, the two mussel eaters could almost be the younger siblings of Murillo's famous *Young Beggar* (also in the Louvre). The bright shaft of light illuminating their faces and knees and the seminaked upper body of the boy on the left are also reminiscent of Murillo. However, while Murillo's *Young Beggar* hints at an underlying allegorical or mystical meaning, this descriptive and utterly realistic image epitomizes the essence of genre painting. The facial features, however, are more softly drawn and—along with the background landscape—betray a knowledge of Dutch genre pictures, with which Villavicencio may have become acquainted through Dutch painters in Rome.

Bernardo Llórente Germán

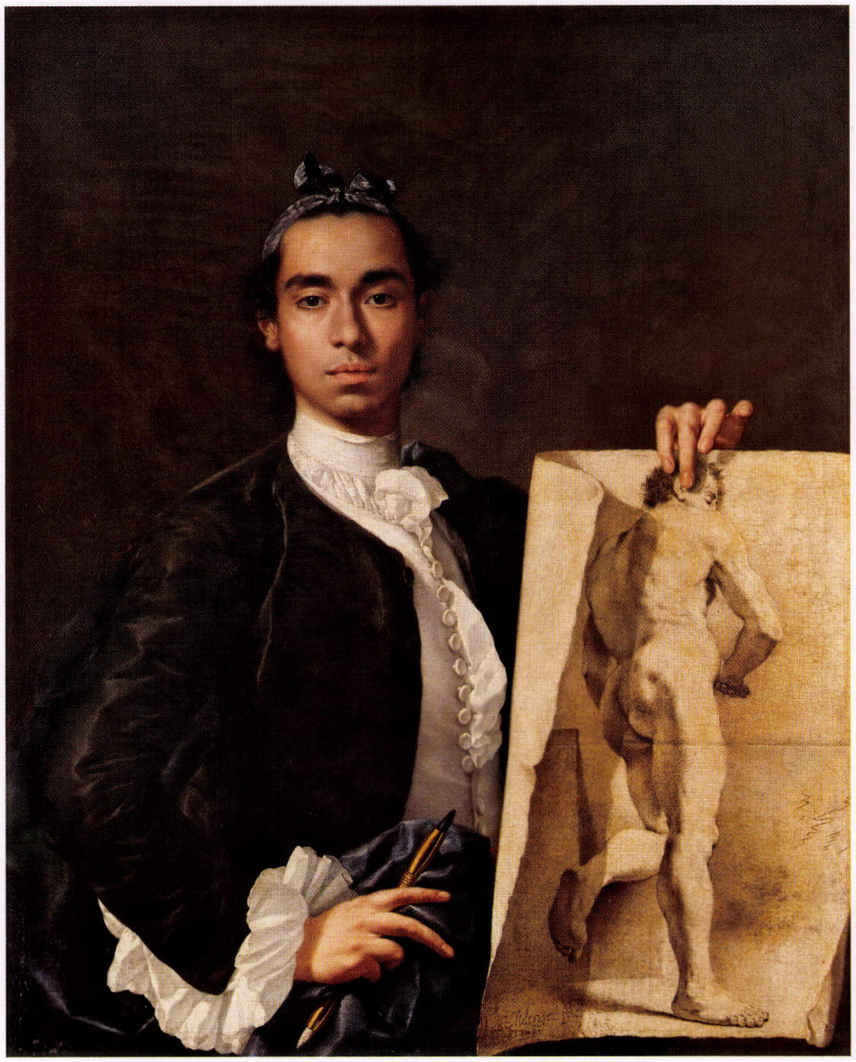
TROMPE L'OEIL STILL-LIFE:
TOBACCO (ALLEGORY OF SMELL)

Bernardo Llórente Germán (Llórente y Germán), ca. 1680–1759
Trompe l'Oeil Still-Life: Tobacco (Allegory of Smell), 1700
H: 69 cm, L: 50 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1955-17

This work is designed to baffle. In an illusionistic manner, the painter presents a highly skillful still-life composed mainly of works of art. The idea of creating a still-life not in the traditional manner (out of flowers, fruits, and vessels) but instead out of drawings, sculptures, and paintings had already developed in the 16th century but enjoyed a new popularity in the 18th century. The Rococo was an age that was fond of illusion and especially trompe l'oeil (creating the illusion that a painted object is real). Here it is the small busts and paintings apparently hanging from the wooden paneling and the drawings and books on the shelf that are presented as real, actual-size objects. All the items cast shadows and are depicted in their natural state—complete with frayed and curling edges. In the case of the painting in the center, depicting men smoking pipes, the canvas is already separating from its supporting frame. It was because of this "picture within a picture" that the entire work traditionally has been given the title *Tobacco* and interpreted as an allegory of smell. In fact, it is a *vanitas*, a reminder of the transitory nature of the world and sensory perceptions.

Luis Eugenio Meléndez

SELF-PORTRAIT WITH NUDE DRAWING



Luis Meléndez, whose full name was Luis Egidio Meléndez de Rivera Durazo y Santo Padre, was born in the Spanish Kingdom of Naples in 1716. Just one year later, his father, a well-known miniature painter, moved the family to Madrid, where he became one of the founders and director of the painting department of the Real Academia de Belles Artes de San Fernando in 1744. In 1745 Luis, who had enrolled there as a student, was awarded the academy's first prize. This self-portrait dating from the following year testifies to the self-confidence of the young artist, who went on to achieve fame mainly as a painter of still-lifes. It is also his first signed work. At that time, academy training consisted primarily of classical life drawing, one of the fruits of which the artist proudly presents here. With his lively manner, Meléndez also demonstrates his talent as a portrait painter. His clothing, in particular the generously ruched shirt, corresponds to the French Rococo taste and the frontal pose, with the subject directly facing the viewer, is reminiscent of contemporary portraits by the French painter Louis-Michel van Loo (1707–1771). The handkerchief worn to protect the hair is a traditional item of artists' work clothes.

Luis Eugenio Meléndez, 1716–1780
Self-Portrait with Nude Drawing, ca. 1746
H: 100 cm; L: 82 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 2537

Luis Eugenio Meléndez, 1716–1780
Still-Life with Figs, 1760
H: 37 cm, L: 49 cm; Oil painting on wood
Denon, floor 1, room 26; R.F. 3849

Francisco de Goya y Lucientes

PORTRAIT OF FERDINAND GUILLEMARDET (1765–1809)

Francisco de Goya's life was full of contradictions that influenced his artistic output. On the one hand, he was a court painter dependent on the attention of aristocratic patrons; on the other, his heart belonged to the simple people, whose suffering he repeatedly portrayed. It was the antagonistic relationship between these two tendencies that engendered his genius, and explains why this puzzling artist has come to be regarded as one of the most fascinating and strange artists of his era. Relatively early on, the graceful society portraits in the style of the Rococo began to be replaced by increasingly unembellished depictions of reality, imbued nonetheless with a considerable poetry and lightness of touch. His famous portraits do more than convey the outward appearance of the sitter; they also provide insight into his or her character. This is no less true of the portrait of Ferdinand Guillemardet (1765–1809), who was French ambassador to Spain between 1798 and 1800. This office is indicated by the conspicuous tricolor sash and the blue, white, and red plumes on his hat. Although sitting in a military pose, his twisted bearing expresses a certain unease in the role he has assumed, while his dreamy facial expression betrays a romantic side. Indeed, while in Madrid, Guillemardet was preoccupied as much with his love affair with Mariana von Waldstein as with politics. It is worth noting that it was through Ferdinand Guillemardet's son, a childhood friend, that Eugène Delacroix first came to know Goya's work, in particular his engravings, which would have a major impact on his earliest work.

Francisco de Goya y Lucientes, 1746–1828
Portrait of Ferdinand Guillemardet (1765–1809), ca. 1798
H: 186 cm, L: 124 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 697

Francisco de Goya y Lucientes, 1746–1828
Portrait of Luis María de Cistué y Martínez (1788–1842), Second Baron of Menglana, 1791
H: 118 cm, L: 86 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 2009-5

Francisco de Goya y Lucientes, 1746–1828
Woman with a Fan, ca. 1800
H: 103 cm; L: 84 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1132

Francisco de Goya y Lucientes

PORTRAIT OF THE COUNTESS OF CARPIO, MARQUESA DE LA SOLANA

This full-length portrait of the countess of Carpio is one of Goya's most famous works. Maria Rita Barrenechea (1757–1795), who came from a noble family, married the count of Carpio and marqués of Solana in 1775. She was also a writer and the author of moralizing plays dealing with issues of Spanish history and nationality. The count and countess lived near Goya's studio in Madrid and counted him among their acquaintances. This portrait was probably painted the year before Maria Rita's death. Already incurably ill and bearing the mark of death, her slender figure stands out against the dark gray background with great dignity and elegance. A particular eye-catching feature is the salmon pink bow in her hair, whose color is reflected in her pink-tinged cheeks. Somewhat unsettling is the marquesa's impenetrable gaze, which she seems to fix on the painter and the viewer. At the time of painting the portrait, Goya was himself ailing and had been completely deaf since 1792 as the result of an illness. Perhaps it was his own situation that enabled him to express the personality of the countess so tellingly.

Francisco de Goya y Lucientes, 1746–1828
Portrait of the Countess del Carpio, Marquesa de la Solana, 1795
H: 181 cm, L: 122 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-23

Francisco de Goya y Lucientes, 1746–1828
Portrait of a Man, formerly known as Portrait of Don Evaristo Pérez de Castro, ca. 1800
H: 99 cm, L: 68 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1476

Francisco de Goya y Lucientes, 1746–1828
Still-Life with a Sheep's Head, ca. 1808
H: 45 cm, L: 62 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1937-120

Francisco de Goya y Lucientes

PORTRAIT OF MARIANA WALDSTEIN, MARQUESA DE SANTA CRUZ

The painter and etcher Francisco de Goya was an artist of exceptional talent. In recent years his oeuvre has been subject to a major reassessment, leading to a newfound valorization of his work as a portraitist. At home in many different genres, most important he was an shrewd observer of his contemporaries and the world around him. This gift is evident in his portraits, which depict some of the highest-ranking figures of his day. Maria Anna (Mariana) von Waldstein (1763–1808), marquesa of Santa Cruz, was one of the most glamorous women in Spain. The daughter of a count, she grew up in Vienna as part of a large aristocratic family that enjoyed close contacts with Spain. In 1781 she married the marqués of Santa Cruz in Vienna before moving with him to Spain. There, the young woman with an enormous zest for life caused a scandal with her international love affairs, in particular with the English playboy William Beckford, the French ambassador Ferdinand Guillemardet, and Napoleon's brother Lucien Bonaparte. Goya's portrait captures the simultaneously coquettish and self-assured character of the marchioness, who strikes a dominant pose in her typical Spanish court costume and smiles sweetly at the viewer. Brilliantly encapsulating the renown of his model and the glittering social milieu that her title required her to occupy, Goya also achieves a striking balance between figure and landscape, playing with the somber nature of the young woman's attire so as to ennoble her. The marchioness takes on an air of haughty grace in this simultaneously realistic and sensuous image, reminding the viewer that he was not only fulfilling a commission but painting the portrait of a close friend.

Francisco de Goya y Lucientes, 1746–1828
Portrait of Mariana Waldstein, Marquesa de Santa Cruz, ca. 1797
H: 142 cm, L: 97 cm; Oil on canvas
Denon, floor 1, room 26; R.F. 1976-69

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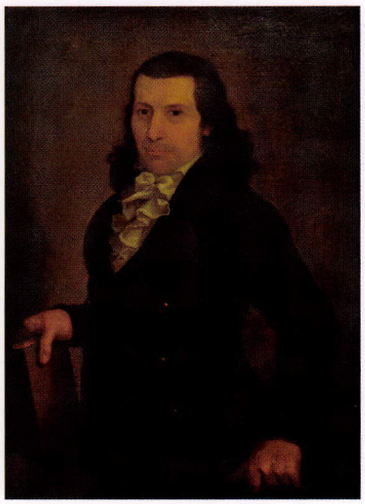

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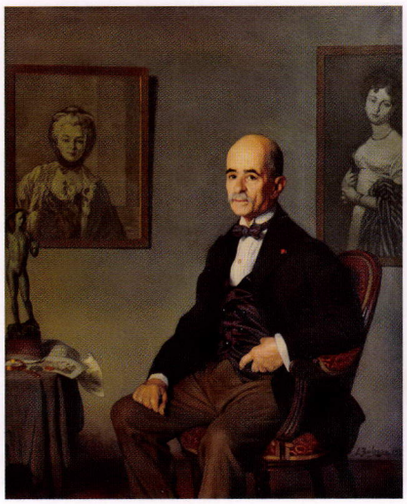

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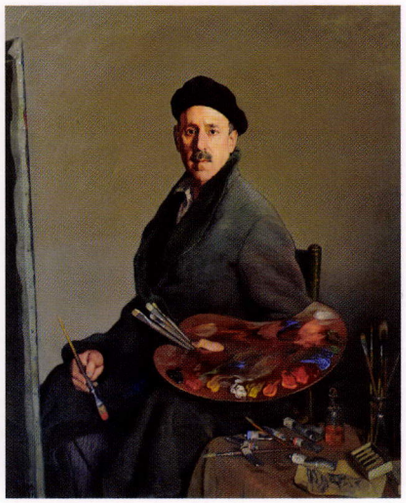

6

Unknown Painter from Madrid, ca. 1650
1. *Meeting of Thirteen Characters*, ca. 1425–1450
H: 47 cm, L: 77 cm; Oil painting on wood
Denon, floor 1, room 30; INV. 943

Mateo Cerezo, 1637–1666
2. *St. Thomas de Villeneuve Distributing Alms*, ca. 1640
H: 246 cm, L: 208 cm; Oil on canvas
Denon, floor 1, room 26; M.I. 888

José Sánchez, active ca. 1686
3. *The Visitation*, late 16th century
H: 127 cm, L: 182 cm; Oil, carton
Denon, floor 1, room 30; R.F. 2004-2

Spanish School, early to mid 19th century
4. *Portrait of a Man*, late 15th century
H: 90 cm, L: 65 cm; Oil on wood
Sully, floor 2, room C; R.F. 1961-42

Ignacio Zuloaga, 1870–1945
5. *Portrait of Carlos de Beistegui*, 1931
H: 146 cm, L: 125 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-35

Ignacio Zuloaga, 1870–1945
6. *Portrait of the Artist*, ca. 1936
H: 137 cm, L: 124 cm; Oil on canvas
Sully, floor 2, room A; R.F. 1942-36

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